

MUSICAL AMERICA



Edited by

John J. ...

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"FALSTAFF" REVIVED AFTER 14 YEARS

Verdi's Opera Again Presented with
Excellent Effect at the
Metropolitan

After an interval of fourteen years, "Falstaff" was again heard at the Metropolitan Opera House last Saturday afternoon. This epoch-making music of Giuseppe Verdi was written for a text by Arrigo Boito, the composer of "Mefistofele."

"Falstaff" was first presented in New York under the directorship of Maurice Grau in February, 1895. At that time the title rôle was sung by Victor Maurel, its original interpreter. Among the principals on that occasion were Emma Eames, as Mrs. Ford; Zélie de Lussan, as Anne Page, who is known as Nanetta in the opera; Mme. Scalchi, as Dame Quickly, and Mr. Campanari as Ford. Sig. Mancinelli conducted. Maurel's superb impersonation of the fat knight appears to have been insufficient to secure for the opera more than three performances. In the season of 1895 this opera was again staged by Mr. Grau, and again the work received the plaudits of the *cognoscenti*, but was regarded somewhat indifferently by the public, and again only three performances were given.

The success of the opera upon its revival on Saturday appears to promise well for its future. The work upon its earlier hearing may have been too radical and too different from the ordinary run of conventional opera to have won public favor. Since opera-goers have become familiar with later Italian operas, the pathway for which was cleared by this very opera "Falstaff," it is possible that "Falstaff" will now fall upon a prepared public attention and will fare better from now on.

The opera, as is well known, is based upon Shakespeare's "Merry Wives of Windsor." Verdi avoided the Shakespearean name in calling this opera "Falstaff," thereby saving himself from the error made by Gounod in naming his fragmentary and misleading work after Goethe's "Faust." The libretto does not follow the play closely, and there is considerable changing about and combining of characters. The part of Mrs. Page is robbed of its importance, and Dame Quickly is wholly dissimilar from her Shakespearean prototype.

The musical score has always been regarded as an extraordinary achievement on the part of its composer. After writing operas in the old Italian style, Verdi learned his lesson from Wagner in a manner remarkable to one of his age. His achievement lies in this, that he did not ape Wagner's manner, but, while retaining his own musical character, brought the element of dramatic truth to the forefront of his stage work, made his music expressive of each phase of the action, and relegated the old-fashioned arias and recitatives to the limbo prepared for them by Wagner. The music bristles with vivacity and expressiveness, and employs the most refined methods of modern musical delineation.

Musically, "Falstaff" reveals a mastery over all phases of lyric and declamatory expression, as well as of orchestral coloring and melodic invention. Humor is prominent throughout, and the Saturday performance kept the audience laughing and put it in an uproar in the scene where *Falstaff* is carried off in the basket.

Mr. Scotti achieved an artistic triumph



GERMAINE SCHNITZER

This Charming Vienesse Pianist Gave a New York Recital Last Week and Is This Week Appearing as Soloist with the Boston Symphony Orchestra. (See page 28)

as *Falstaff*, and revealed himself as one upon whom the mantle of Maurel might well fall. He showed himself a true artist in the many phases of expression required by the rôle—whimsical, amorous, tempestuous, and conceited or pompous. Together with Toscanini, who did magnificent work in fusing the words, music, and action of the opera, Mr. Scotti carried off the honors of the day.

Mary Ranzenberg, as Mrs. Page, was less successful. Miss Alda was admirable and comely in the part of Nanetta, and showed a noteworthy familiarity with the music of

her part. Miss Destinn's *Mistress Ford* was also admirable, and she sang with perfect finish and beautiful voice.

Mme. Gay entered into her part of *Dame Quickly* with much humor and gleefulness, and follows well in Mme. Scalchi's footsteps. Signor Bada succeeded in making an excellent comedy figure of Dr. Cajus. Reiss and Didur, as *Bardolfo* and *Pistola*, were characteristic in their parts, and contributed much to the comedy. Signor Grassi was not happy in his singing of the rôle of *Fenton*, giving it little of its traditional classic character.

U. S. APPOINTMENT OF DELEGATE HELD UP

Announcement that State Department at Washington Had Made M. A. Blumenberg Representative of This Country at Forthcoming Musical Congress in Vienna Arouses a Storm of Protest.

On Sunday last the musical world was stirred by the announcement in the New York Times that the Department of State had appointed Marc A. Blumenberg to represent the United States at the International Musical Congress to be held in Vienna from May 25 to May 29. It was stated further that all nations had been asked by Austria-Hungary to send representatives.

On Wednesday morning the New York Tribune, in a special dispatch from Washington, headed "Opposition to Marc Blumenberg.—Appointment as Delegate to Musical Congress Will Be Held Up," stated that the Department of State was in receipt of a number of protests against the appointment of Mr. Blumenberg as representative of the United States at the International Musical Congress, to be held in Vienna in the coming Summer, and as a result the Secretary of State had directed that the appointment be held up pending an investigation of the contentions of the protestants.

The dispatch further stated that the appointment was made by the last administration. Austria-Hungary had extended to the United States an invitation to send a delegate to the congress, but there was no fund in the Department of State for the compensation or expenses of such a delegate. Just at that time a member of Congress gave the information that Mr. Blumenberg would undertake the mission and defray his own expenses, and assured the officials of the State Department of Mr. Blumenberg's fitness to represent the United States. The appointment was then made.

The dispatch in the Tribune concludes as follows: "The protests received seem to indicate a decided difference of opinion regarding the propriety of the appointment, and an investigation will be undertaken to ascertain the facts."

Not in years has the musical world been so worked up as it has been by this appointment. Composers, musicians, musical directors, musical critics, members of musical organizations and prominent members of the musical industries forwarded their protests immediately after the announcement, and urged those who believe the appointment to be an improper one to send their protests to the State Department at Washington without delay.

Frederick A. Stock's Contract Renewed

CHICAGO, March 22.—The three-year contract of Frederick A. Stock as director of the Theodore Thomas Orchestra would have expired with the current season; happily, however, it was renewed last week at a special meeting of the executive committee of the board of directors. Mr. Stock was called to assume this position at a tragic, not to remark critical, juncture in the affairs of the orchestra, and has succeeded singularly well in satisfying not only the governing body and the guarantors, but the public as well. C. E. N.

THE ART OF SINGING

Written for "Musical America" by Mario Sammarco

To those who may fancy that the art of singing, as exemplified in a singer in grand opera, means chiefly the studying of operatic rôles, let me say that it means something far higher, far greater. The art of singing is the most difficult of arts.

As Italians it also seems to me that we are almost obliged by force of circumstances to sing better than people of other nationalities. More is expected of us in this direction, for since Italy has for centuries been known as the land of song, with these traditions behind us, with the memories of the great Italian singers of the past present in our minds, what excuse can we offer for not doing our best to follow worthily in their footsteps, to keep alive these same traditions? It is actually a duty. A foreigner may be forgiven for singing badly; an Italian should never expect forgiveness for sins in that direction.

As to the study of operatic rôles, each new one is like a lump of clay, which must be molded and adapted to one's own nature. With real talent it will then be possible to eliminate that part of the rôle less adaptable to this individual self, and bring out those characteristics, that side of the rôle most adaptable. Thus the interpretations of two artists of equal talent, singing the same rôle, could never be identical, for the reason that they themselves are not identical in tastes, nature, temperament. But to have this ability to adapt the rôle to our own individualities, or the latter to the rôle, the voice must be so thoroughly trained, so flexible, so under control that it will obey whatever demands are made upon it. Without this training how can one hope properly to interpret any operatic rôle? It must be so schooled that it can express all shades of emotion called for. This is the first stage in studying a rôle; to learn to depict the character with the voice. Later comes the study of externals, the make-up, clothes, gestures, stage business. But the first impression of the character must, I insist, be given by the voice, and for several reasons.

In the first place, people go to the opera to hear music, to listen to the voices. Then we know that artists must often sing rôles for which their outward appearance is unsuited. Few singers could hope to be the physical embodiment of all the rôles in their repertoire. If they are fortunate enough to suggest the character physically as well as vocally, so much the better, but assuredly this cannot always be the case. Again, since we must often sing in a language with which the majority of the audience is not familiar, the words are seldom understood, another reason for depicting all emotions by means of the voice.

The student should confine himself or herself to the study of the old operas. The modern ones are far too trying on the voice, too apt to ruin it, with but few exceptions, as, for instance, the rôle of *Wolfram* in "*Tannhäuser*," thoroughly singable. Another thing which the young singer does not realize is the difference between singing an operatic rôle through in a studio, or even on the stage with piano accompaniment, for a rehearsal, and singing that rôle at a performance, with orchestra, before a large audience. The strength which this latter requires can be obtained only by practice. In the studio one may have sung all the music of a rôle through from beginning to end, without feeling in the slightest degree tired, but the night of the performance comes, and he is quite exhausted before finishing it.

I distinctly remember the first time I sang *Rigoletto*. It was in Genoa, and although very early in my career it was by no means my début. Before the end

of the third act I was so utterly worn out that I doubted my ability to finish the opera. I did so, however. Incidentally, I may say that this rôle is one of the most difficult

that but little time remained for me to think of my voice. But I was so determined to be a singer that I joined a choral class in my native city, Palermo. The director of this class, seeing that I was possessed by a veritable passion for singing, gave me some private lessons, although without much faith in my future as a singer. He told me that my voice was quite

theater or marionette shows with other boys of my age. We became so imbued with these chronicles of the loves of *Rinaldo*, his adventures, that we used to live in another world. One evening, after one of these performances, we were walking home together when I suddenly felt a blow from behind.

"Ha! this is treachery!" I cried, still living in the scenes we had witnessed. But it was not. It was merely my father, who had been out searching for me, and had found me.

It was not until I took the part of *Valentine* in a performance of "*Faust*," given by a number of us amateurs in Palermo, that my father finally relented. I had quite a success. Several friends said that I should study for the stage, for my voice had developed into more than my teacher had thought probable, and then my father yielded.

My teacher, now dead, lived to see me well started in my chosen career. His name was Cantelli; himself a baritone, he had sung with Carlotta Patti in North America. My professional début was made in "*Le Willi*," an early opera by Puccini, and containing some beautiful music.

Mario Sammarco

WÜLLNER IN INDIANAPOLIS

German Lieder Singer Wins Favor in Second Recital in Indiana's Capital

INDIANAPOLIS, March 22.—The musical event of the week was the second appearance here, on Friday evening, of Dr. Ludwig Wüllner. The hall was crowded to its capacity, and an enthusiastic reception was given the singer. The great artist firmly established himself in the hearts of music-loving Indianapolis by his remarkable song interpretations. Dr. Wüllner was accompanied by C. v. Bos, the Dutch pianist, who also made a strong impression. The program consisted of numbers which gave the singer a good opportunity to display his wonderful talent, and included selections from Schumann, Strauss, Wolf, Rubinstein, Schubert and Lowe. C. R. T.

DRESDEN ORCHESTRA ROUTE

Manager R. E. Johnston Announces Changes in Company's Itinerary

R. E. Johnston announces a change in the route of the Dresden Orchestra, which will tour America this season. The new schedule will be as follows:

April 10, New York, Carnegie Hall, evening; 12, 13 and 14, Syracuse, N. Y.; 15, Hamilton, Canada; 15, Toronto, Canada; 16, London, Canada; 16 and 17, Detroit, Mich.; 18, Cincinnati; 19, Knoxville; 20, Spartanburg; 21, Salisbury; 22 and 23, Columbia; 24, Wilmington, N. C.; 25, open; 26, Brunswick, Ga.; 27, Savannah, Ga.; 28, open; 29, Nashville; 30, Memphis. May 1, New Orleans; 3, Chattanooga; 4, 5 and 6, Atlanta, Ga.; 7, Athens; 8, Lexington, Ky.; 9, return engagement at Cincinnati; 10, Oxford, O.; 10, Anderson, Ind.; 11, Grand Rapids; 12, Wooster, O.; 13 and 14, New Castle; 15, Buffalo, N. Y.; 17, Newark, N. J.; 18, sail for Europe in forenoon.



Mario Sammarco in His Favorite Rôle, "Rigoletto"

written for baritone. The rôle of *Don Giovanni* in Mozart's opera is long, there is much to sing, and it is classic music, hence demanding the utmost perfection of execution, but the *tessitura* is so perfect, it all lies so thoroughly in the range of the voice, that for the trained singer it does not compare in difficulty with Verdi's work. *Rigoletto* is my favorite rôle. I have sung it more than any other, and after it I prefer *Falstaff* and *Scarpia* ("Tosca").

My adoption of an operatic career was due to my own persistency. My father would not hear of it, and I was obliged to devote myself so closely to other studies

too small for me ever to dream of singing in a theater, as my ambition prompted. Later he said that I might perhaps sing very small rôles. As a boy I had sung in church, but my passion for the theater manifested itself even then. I was always running away from home to attend the



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ON GRAND OPERA'S MOVING DAY

It Is No Easy Task to Transport the Bevy of Singers, Musicians, Scenery, "Props" and Wardrobes from New York to Philadelphia—Costs \$500 to Transport "Samson et Delilah" to the City of Brotherly Love

The transportation of a big opera company is a matter of moment to the already overburdened impresario. The arrangement of facilities by which the operatic aviary is transplanted to other fields of song, and of greater difficulty, the seemingly endless bulk of baggage, is a matter which invites the skill of a master of traffic, with hours of labor as long as the day, and whose duties are of even greater seriousness than those May 1st movements, which are the despair and confusion to domesticity the world wide.

The accompanying pictures will show groups of members of the chorus and orchestra of the Manhattan Opera Company en route to Philadelphia, where they are scheduled to appear in the production of Charpentier's "Louise."

The former is taken off guard, and in an entirely new position than that in which they are usually seen on the stage. In plain, ordinary, everyday street clothing, they no longer resemble the merry villagers who, like the gregarious lot that they are, with an abundance of time amazing to the busy business man, spend the majority of their waking hours forming an effective background for tenors with drinking songs rampant in their systems, imbibing draughts of atmosphere or celery tonic with a gusto that would convince the W. C. T. U. that alcoholics are on their last legs.

There is also missing that happy air of sociability which pervades all choruses. In-

singly or in twos and threes and mass in one part of the boat generally. On the trip during which the photographs were taken, on board a Pennsylvania Railroad ferry boat, sailing from the foot of West Twenty-third street, a number of the artists, such as Doria, Trentini and Vieuille, were among the passengers. Seated around them were lesser lights of the company, while Oscar Hammerstein himself, overseeing that all went well, strolled through the groups, his silk hat and ever-present cigar establishing an identity which is recognized everywhere.

The transfer of the un-human part of the operatic caravan is a horse of another color, as the expression goes. That part of Hammerstein's affairs which treats of the handling and traffic of the paraphernalia such as scenery, properties, wardrobe and other baggage, is in the care of Baggage Master, or rather Plenipotentiary, A. Y. Strauss.

This lieutenant has full charge of all moving of the opera effects in particular and its people in general. He is a man of experience, despite his only thirty-two years of life, having spent half of that number in the business which now engages him. The Grau Opera Company and the Henry W. Savage companies have been his employers at divers times.

The fact that the Hammerstein forces do not go Westward has centered all the traffic between this city and Philadelphia, with an occasional trip to Baltimore. Another city, Boston, will shortly be included in the itinerary.



—Photo for Musical America.

A GROUP OF CHORUS SINGERS OF THE MANHATTAN OPERA HOUSE EN ROUTE TO PHILADELPHIA

Another large car is used to convey the properties, which include all the effects of a scene, i.e., stairs, thrones, balconies, pillars, etc. These are packed into boxes and crates, specially made to fit. The wardrobe, an extensive affair, when it is considered that the company numbers several hundred people, is packed in trunks or hampers. The electrical effects, which are the apparatus making the illusion of clouds, waves, lightning, moonlight, sunshine, starlight and the like, are other loads.

In a "movement," as it is called, from the Manhattan Opera House or its store-rooms to the Philadelphia Opera House, New York express companies aid in carrying the baggage to the train station. It is, however, loaded on both express wagons and trains by Strauss's men. In Philadelphia Hammerstein has his own transfer wagons, who proceed with the car's contents to the Quaker City Temple of Opera.

On account of the huge pillars of the temple in one of the scenes of "Samson et Delilah" this is the heaviest opera to move, and accordingly the most expensive. The effects of this opera require six cars, and the expense of such a trip would be \$500. On the other hand, "Cavalleria Rusticana" has the smallest amount of baggage, this opera having but one act. It can be moved for \$50.

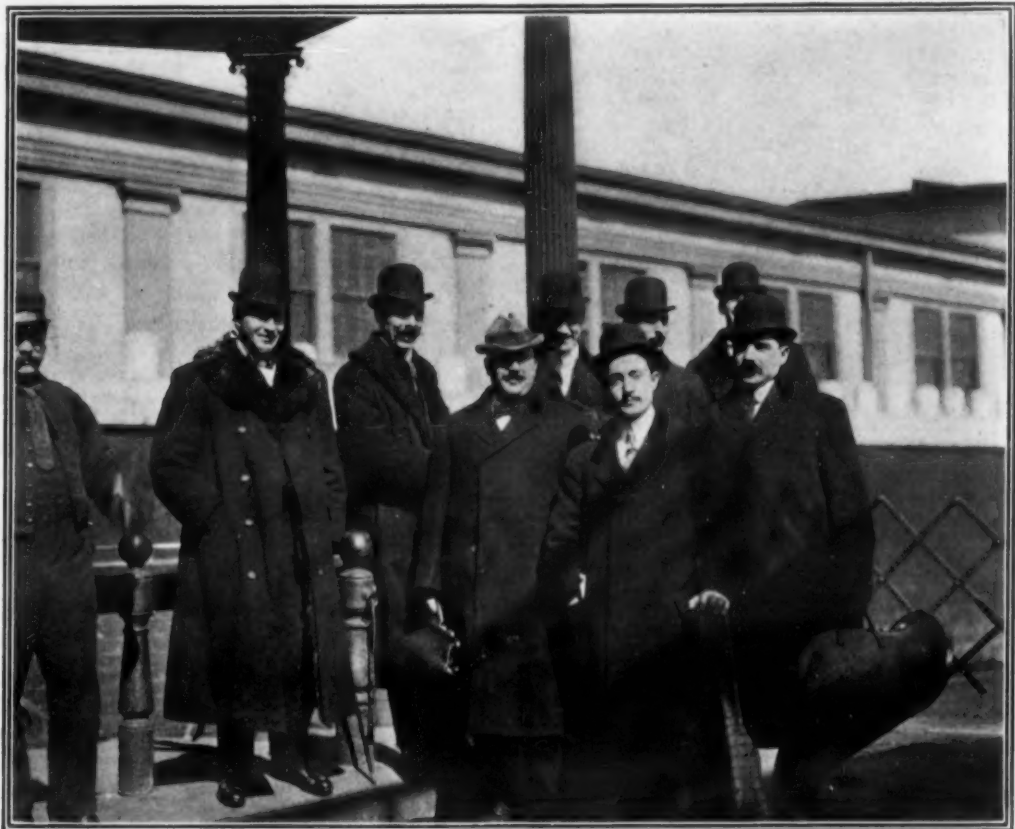
The special baggage, that is, that which can be carried in an ordinary baggage car, does not have to be paid for, it being covered by the expense of the passenger section of the troupe.

On the proposed trip to Boston, which will be a season of two weeks, seven cars will be filled with properties, etc. Another car will contain 125 hampers and trunks of wardrobe, and twenty other cars will haul the scenery, electrical effects, etc.

The passenger arrangements for the last-named expedition will be a special train of two parlor cars and seven coaches accommodating about four hundred people. Inclusive of baggage and passenger fare the trip will cost about \$25,000 one way. The Philadelphia trips require passenger trains of one parlor car and six coaches, a cost of about \$700. This will also accommodate a ballet of fifty or sixty. The comfort of the passengers is provided for, and each person is usually given one double seat to him or herself.

The occupant of such a position as Strauss holds must needs be a diplomat and a tactician. It is his duty to pacify and overcome stubbornness on the part of railroad and transfer employees and in the effort to save time see that his baggage is given quick and careful attention.

J. B. C.



—Photo for Musical America.

MEMBERS OF THE MANHATTAN OPERA HOUSE ORCHESTRA ON THEIR WAY TO PHILADELPHIA

stead of the genial air of conversation, there is noticeable a rapt and abstract expression which could be construed as meaning either doubt as to the picture coming out favorably to them individually or the uncertainty of their securing a seat by the window in the outbound train awaiting them on the Jersey side of the Hudson.

The musicians, too, no longer under the enthrallment of Campanini's baton or in the maze of a Debussy or Strauss score, bear the appearance of ordinary mortals.

There is a general air of democracy about an opera troupe in transit. The singers, chorus and orchestra straggle in

To assist in the performance of his multiple duties Strauss has one assistant and ten "baggage smashers," men who do the heavy manual labor.

The volume of the baggage on a trip to Philadelphia can be appreciated when two coaches, seventy-eight feet in length, with the seats taken out, are used to convey the drops, which are seventy-two feet long. By drops is meant the scenery which is let down from above the stage. These are wrapped around long poles called battens, when traveling. The scenes are made of painted canvas, and are not injured by this treatment.

PITTSBURG CLUB IN ITS 130TH CONCERT

Metropolitan Quartet and Mme. Fremstad Also Appear in Smoky City Musical Events

PITTSBURG, March 22.—The 130th concert of the Mozart Club, on last Thursday night, at Carnegie Music Hall, was a signal success, and Conductor James P. McCollum directed the great chorus with all of his old-time vigor. The organization, which is in its thirty-first year, presented Brahms's "German Requiem" with precision. It was the first performance of the work in this city. The singers were well prepared, and some splendid chorus work resulted. The soloists were Mrs. Charles Farrow Kimball, formerly of Indianapolis, soprano, and Gwilym Miles, baritone, who, in addition to their opportunities in the requiem, were also heard to splendid advantage in selections from Mendelssohn's "Elijah." Henri Merck, of the Pittsburgh Orchestra, played the 'cello obbligato to "It Is Enough." The concert gave Mrs. Kimball her first important opportunity to appear before a Pittsburgh audience. Mr. Miles sang with great expression, the quality of his voice being most agreeable. The Pittsburgh Orchestra opened the program by playing Cherubini's "Anacreon." The organist was W. K. Steiner.

Mme. Olive Fremstad was the soloist at the last pair of concerts of the Pittsburgh Orchestra, Friday night and Saturday afternoon, and the large audience gave her a warm welcome, to which she responded generously. She sang the aria from Mozart's "Don Giovanni" and songs (with piano) by Schubert, Strauss and Wolf. The orchestra program was delightful, Director Emil Paur handling his men in a thoroughly satisfactory manner. Among the numbers played were Wagner's "Waldweben" and the "Danse des Sylphes" and "Marche Hongroise," from the "Damnation of Faust."

One of the most popular events of the week was the appearance of the Metropolitan Opera Quartet, the singing of Bonci, Witherspoon and Mmes. Rappold and Flauhaut rousing great enthusiasm. A large audience was present. Bonci was at his best, and sang arias from Donizetti's "L'Elisir d'Amore" and Puccini's "La Bohème," and several encores.

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GERMAINE SCHNITZER GIVES N. Y. RECITAL

Austrian Pianist Displays Interpretative Power in Mendelssohn Hall Program

Germaine Schnitzer, pianist, appeared in recital at Mendelssohn Hall Friday afternoon, March 19, before an audience that contained not only many music lovers, but also many of the important artists now in New York. It was the kind of audience that does not become wildly enthusiastic, but its moderate applause, even the fact of its being there, was a tribute to the ability of the player.

Mlle. Schnitzer played the Brahms Sonata in F Minor, Op. 5, Pastorale Variée, Mozart; Symphonic Etudes, Schumann; "Wohin?" Schubert-Liszt; Prelude, Mendelssohn; Nocturne, Op. 55, No. 1; Etude, Op. 10, No. 12, and Etude, Op. 25, No. 2, Chopin; Etude in form of a Waltz, Saint-Saëns; Tarentelle, Moszkowski; Walzer, Poldini; "Mazepa," Liszt.

The Brahms Sonata is massive, rugged and unlovely music, though it has melodic and smoothly flowing intervals that contrast strongly with its generally awkward contour. Being the Opus 5, it does not show the master at his best, perhaps, but it does show the most characteristic features of the composer and is intensely interesting music. Mlle. Schnitzer interpreted the sonata with tremendous vitality and with a sweep that often carried an ungraceful passage to a successful conclusion. Of the various movements the andante and scherzo were most attractive to the audience.

The almost masculine style of playing, which is characteristic of Mlle. Schnitzer, is not an assumption, a pose, but is the natural expression of a musical nature that is healthy and virile. We have had Mozart on many programs this season, but his compositions have usually been interpreted in a graceful, dainty, emasculated salon manner. Mlle. Schnitzer plays Mozart with depth and power, and replaces super-refinement with an abounding vitality that suits the master's works well.

The ungrateful Symphonic Etudes were given a reading that covered a wide range of shading and dynamics and sustained the interest of the audience, though the player entered into their spirit less surely than in the Brahms. Of the third group, the Mendelssohn Prelude and the Chopin Etude, Op. 25, No. 2, won the most approval, the latter because of the fleetness and delicacy of its rendition, being redemanded. The Saint-Saëns Waltz was played brilliantly. The last group served to further display the surety of the pianist's technique, and was played with the crispness and verve that mark Mlle. Schnitzer's performances. The recalls were numerous and brought several encores.

A. L. J.

ST. CECILIA CLUB CONCERT

Brilliant Audience at Second Private Concert at Waldorf

A brilliant audience and as equally brilliant entertainment marked the second private concert of the present concert season of the St. Cecilia Club, in the Waldorf-Astoria Hotel, last Tuesday evening.

Nicolai's happy overture, "The Merry Wives of Windsor," began an interesting program, consisting in part of L. V. Saar's "Hallowing Night," which was dedicated to the club and which had its first appearance on this occasion; Gounod's "By the Water of Babylon" and the "Chambered Nautilus," by Mrs. H. H. A. Beach, also composed for the club. Spirited singing marked the evening's work, and the orchestral numbers were well selected. The fashionable audience applauded heartily. Victor Harris was the conductor, and at all times maintained a good control.

Russian Tenor for Metropolitan

After more than a year of negotiation, Hermann Jadlowker, a Russian tenor, has been engaged by the Metropolitan Opera Company for next season. The Grand Duke of Baden has granted leave of ab-

sence for four months. He is now singing in the Court Theatre, Karlsruhe, where he is engaged for the next two years. He is already under contract to the Imperial Opera in Vienna for the season of 1911-12, and after that to the Royal Opera in Berlin for five years. He sings in French, German and Italian, and his repertoire includes "Romeo et Juliette," "Faust," "Carmen," "Dame de Pique," "Huguenots," "Le Prophète," "Fra Diavolo," "Tannhäuser," "Lohengrin," "Meistersinger," "Aida," "Trovatore," "Traviata," "Rigoletto," "Cavalleria," "Pagliacci," "Bohème" and "Tosca."

WARM WELCOME FOR NORDICA IN CONCERT

Distinguished Soprano Enthusiastically Received—Spalding Also Pleases

Before a delighted throng of worshippers, Lillian Nordica made her reappearance in New York last Tuesday afternoon in Carnegie Hall, after a long absence. Albert Spalding, the young American violinist, was associated with her in presenting the program.

Mme. Nordica was in excellent voice, and showed little trace of the illness which had made it necessary for her to postpone her recital on two occasions. Those characteristics of her singing, the mellowness of her tones, the distinctness of her enunciation and the beautiful finish of her style, which have won her high recognition in the world of music, were again in evidence.

The program was not built on conventional lines. It began with "Mein Freund ist mein," by Cornelius, followed by Franz's "Stille Sicherheit" and Grieg's "Im Kahne." André Benoist accompanied these numbers.

After Mr. Spalding had played admirably Saint-Saëns's Rondo Capriccioso, Walter Damrosch came down from his box and accompanied the soprano in Brahms's "Meine Liebe ist Grün," Van der Stucken's "Seligkeit," Tschakowsky's "In Mitten des Balles," Richard Strauss's "Zueignung" and Schumann's "Der Nussbaum," "Ich Grolle Nicht" and "Waldeggespräch."

Next came the floral interlude. Ushers rushed down the aisles with armfuls of flowers, which, after the manner of Sembrich, Nordica placed on and around the grand piano.

Mr. Spalding then came out once more and played beautifully Fauré's Berceuse and Wieniawski's Polonaise in A. Mme. Nordica then sang Fauré's "Nell," Leoncavallo's "Mattinata," and in curious juxtaposition with the Italian pieces the exquisite "Care Selve," from Handel's "Atalanta." Other numbers were Rummel's "Twilight," Henschel's "Damon" and Schubert's "Un die Musik" and "Erlkönig." Her encores included a brief excerpt from "Walküre," which permitted her to let ring the "Hojo-toho" that so many times in days of yore made its appeal to Metropolitan Opera House subscribers.

The Last Campanini Concert

The final of the season's Sunday night concerts at the Manhattan Opera House consisted of an attractive program of fifteen numbers. Sammarco sang an air from "Il Barbiere di Siviglia," and was applauded warmly. Constantino was forced to repeat "Spirito Gentil," from "Favorita." Gerville-Reache sang a number from "Le Prophète"; Labia, a group of songs and a part of the "Stabat Mater"; Gilbert, two songs by Massenet and Vekerling, respectively, and selections were also given by Taccani, Zepilli, Doria, Espinasse, De Segurula, De Grazia, Daddi and Polese.

Wüllner Acts in Salomé

Oscar Wilde's "Salomé" without the Strauss music, and in consequence one of its chief aids to illusion, was acted at the Deutsches Theatre last Tuesday evening, with Ludwig Wüllner, making his first appearance here on the dramatic stage as Herod. His performance was impressive and characteristic. The suggestion of cowardice, weakness, sensuality, and finally, of frantic, superstitious fear, were admirably portrayed.

MR. TECKTONIUS AND MME. MACONDA HEARD

Well-Known Pianist and Soprano Appear in Concert at Hotel Plaza

Music lovers assembled *en masse* on Tuesday evening in the Grand Ball Room of the Hotel Plaza to hear an excellent brand of music, through the medium and art of Leto Tecktonius, the pianist, and Charlotte Maconda, soprano.

A program that seemed perfectly suited to the occasion and that apparently satisfied everyone, began with the prelude to the Holberg Suite by Grieg, followed by Beethoven's Sonata in C Minor, both played by Mr. Tecktonius. His execution was masterful, and his touch displayed depth of feeling and sympathy with the intent of the composition. The second movement, the adagio cantabile, was specially admired.

Mme. Maconda, attired in a very becoming gown of pink, substantiated her excellent reputation by a brilliant presentation of the Mad Scene from "Hamlet," by Thomas.

The return of the pianist introduced a reign of Chopin, three of his numbers being rendered. Again was noticeable the lightness of touch and judicious use of the pedal.

Two Old English songs, "Shepherd Thy Demeanor Vary" and "Mary of Allendale," were then given by Mme. Maconda. The latter number was particularly liked. Goring Thomas's "Le Baiser," Fauré's "Nell" and Godard's "Chanson de Juillet" followed.

The last group of songs enabled the auditors to gain an idea of the singer's capabilities. Her trilling was clear, and her mezza voce sounded like the tinkling of a bell. There was purity and opulence of tone, good diction and execution.

The pianist's other renderings included Liebling's "Serenade," Debussy's Arabesque in G Major, Ravel's "Oiseaux Tristes," Lack's "Le Chant du Ruisseau," Tecktonius's own composition "Valse Gracieuse," a barcarole by Rubinstein, "Lotusland," Cyril Scott, "Frühlingslaube," Schubert-Liszt, and Emil Sauer's "Echo de Vienne."

Organist Loud's Recitals

Boston, March 22.—John Hermann Loud, the Boston concert organist, gave a recital before the Salem (Mass.) Woman's Club March 10, assisted by Jacques Hoffman, violinist of the Boston Symphony Orchestra. Mr. Loud played Horatio Parker's Sonata in E flat and Mark Andrew's Organ Sonata in A minor; also an Improvisation and numbers by Whiting, Bach and Faulkes. Both Mr. Loud and Mr. Hoffman were warmly applauded, and they received excellent notices in the Salem newspapers. Last week Mr. Loud gave one of his regular recitals at the First Baptist Church, Newton Center, and is to give his two hundred and third recital at this church next Monday evening. On this occasion he will play Guilman's Eighth Sonata entire, and his program will contain other interesting numbers. Mme. Clara Poole, soprano, will assist.

D. L. L.

Toronto's Good Friday Concerts

Toronto, March 22.—Janet Duff, contralto; John McLinden, cellist; Harold Jarvis and other soloists have been engaged to sing at the Good Friday concert in Guild Hall, under the direction of William Campbell.

At a concert on the same day in Massey Hall, Eileen Millet, soprano; Olive Scholley, contralto; Edward Strong, tenor and David Ross, bass, will assist the united Toronto Festival and West Toronto Singers under the direction of A. Easter Smith. The accompaniments will be played by a complete orchestra.

H. St. Clair Boynton, bass, has been appointed soloist at the St. James Presbyterian Church.

H. H. W.

Miss Cottlow Returns from Tour

Augusta Cottlow, the distinguished pianist, returned to New York on Saturday last. She has met with most enthusiastic receptions and has been accorded the high-

est possible praise from the foremost critics in the cities in which she appeared this season. During the past few weeks she has played her second engagement at Oberlin, O.; Nashville, Tenn.; Murfreesboro, Tenn.; Americus, Ga.; New Orleans, Savannah, Ga.; Jacksonville, Fla.; Montgomery, Ala.; and Raleigh, N. C. During this present season she has played in almost every State in the Middle West and east of the Mississippi River. Miss Cottlow is to be heard in a recital in New York, at Mendelssohn Hall, on Thursday evening, April 29.

HAMMERSTEIN OPERA HOUSE FOR BROOKLYN

He Will Model the New Building After His Philadelphia Auditorium

Oscar Hammerstein has decided to erect an opera house in Brooklyn, and has offered \$150,000 for the Hanson Place Baptist Church property, at South Portland avenue and Hanson street.

Hammerstein already owns lots in Brooklyn, and if the church property can be acquired it will provide the site for an opera house along the lines of his Philadelphia structure. Its seating capacity would be 4,000, and, in his language, "the building will be a credit to Brooklyn."

He said he considered the action of the new Academy of Music in refusing to grant him any time is not in accord with the desires of Brooklyn opera-goers, and that he is assured of hearty support if he erects an opera house and sends his company for at least two performances a week.

These plans will delay his plans for a European trip following the close of the Boston season.

The possibility of his expanding further was mentioned *apropos*, Chicago and San Francisco being under consideration.

DEFER RUBINSTEIN ELECTION

Mrs. W. R. Chapman's Party Awaits Result of Court's Injunction

Matters of moment connected with the disrupted Rubinstein Club were discussed at a conference held at the Waldorf-Astoria Hotel last Saturday. Mrs. W. R. Chapman presided and sketched the history of the organization.

Because of an injunction Judges Fitzgerald and O'Gorman had issued against the Mrs. Chapman party, it was understood that it would be impossible to hold an election on March 24, as had been the intention. This election, the women said, will be held as soon as the injunction was dissolved, and when the election is held Dr. Wallerstein will be permitted to run for president again, and any votes for her will be counted.

Recitals in Worcester, Mass.

WORCESTER, MASS., March 20.—Joseph Louis Rogers, pianist, and Adelaide Eastes Lyford, soprano, gave the second of a series of musicales on Wednesday afternoon, March 17. The composers represented on the program were Scharwenka, Bizet, MacDowell, Heller, Chopin, Arne, Veracini, Tosti, Abt, Kelley, Balakirew, Chaminate and Weber.

The pupils of Grace Darling, violinist, appeared recently in recital. Those participating were Lillian Werner, Katherine Hickel, Earle Hoyt, violinists, and Paul Larkin, pianist.

Paderewski Resumes Tour

Ignace Jan Paderewski, who was compelled, because of an attack of rheumatism, to cancel several concert engagements, has resumed his tour at Dayton, O. The pianist was obliged to interrupt his tour at Minneapolis on March 19 because of the return of the trouble which attacked his right arm on a previous tour. During his enforced rest the pianist has been staying at the Hotel Manhattan, New York.

Rappold Flahaut Bonci and Witherspoon, of the Metropolitan Opera, have returned from a successful concert trip and resume their places in the company this week.

Germaine

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HARP FESTIVALS TO BE HELD ANNUALLY

Unique Concert in Syracuse Leads to Project—Melville A. Clark Lectures

SYRACUSE, N. Y., March 22.—Never before in musical history in this country has such an unusual and at the same time natural musical event been proposed as that of an American harp festival.

Not long ago the Syracuse Board of Education, wishing to educate the public to an appreciation and enjoyment of good music, engaged Melville A. Clark, who is the recognized musical authority of the city, to deliver lectures on the development of modern musical instruments, and illustrate them with musical programs.

The second was entitled "The Harp: Its History and Future," and in illustrating it Mr. Clark secured the services of ten harpists of Syracuse and vicinity, and this feature, which, by the way, was the first successful gathering of its kind in this country, was so attractive that people came by thousands from Syracuse and surrounding cities and towns and filled the large hall. Every seat was taken within three minutes after the doors were opened.

From the opening remarks, when the lecturer transferred his audience from the "brilliantly lighted hall to the banks of the River Nile," and described most vividly the discovery of the principle which led to the invention of the lyre, the forerunner of the harp, by the accidental striking of a tortoise shell by the Egyptian priest Hermes, down through Egyptian and other ancient and Biblical history to the present day, the audience sat spellbound, and when the climax was reached, the playing of the "Ave Maria" by the ten magnificent harps in imitation of the Parisian incident in the life of Gounod, the enthusiasm knew no bounds.

The harp in all its phases was shown to utmost advantage; in solo, duet, accompaniment to the voice and ensemble playing. Harps of every kind were in evidence, from the little Irish harp brought from Ireland and introduced at this concert, to the largest harp in the world which was made in London especially for the lecturer, who is one of the leading concert harpists of this country.

There was a splendid description of the harp festivals in other countries and their influence in the revival of the folk songs, and the interest was so intense and widespread that requests have poured into the Board of Education to have this lecture repeated, and a movement was that night inaugurated to make this the first of annual harp festivals to be given in America, and harpists from this country and abroad will be secured for attendance next year. Bands of harpists are in training; contests will be held, and medals awarded to the successful contestants.

B. B. D.

CANTORS GIVE CONCERT

Remarkable Rendering of Ancient Music by Jewish Singers

In no other city in the United States, and perhaps in the world, might such a sight be seen as that presented at Carnegie Hall last Sunday night. Eighty gentlemen, clad completely in black, and wearing high silk hats, gathered in a semi-circle and sang remarkable music.

It was the concert of the Cantors' Association of America—that is, an association of the singing priests of the various orthodox Jewish churches throughout the country. They sang in Hebrew, and the songs were based on themes that ran back to immemorial times—songs with strange intervals, songs with curious minor inflections, with unusual harmonies, and with unexpected terminations.

The voices were, it is true, not noteworthy for their culture, but they were remarkable for their sweetness and natural sympathetic quality. The tenors here and there had a strained note, but the basses were astonishing—deep and organ-like. The basses of the Musical Art Society have hitherto held the palm for diapason effects, but they do not approach the ponderous effects and quality of these Jewish cantors.

The opening number was Schorr's "Om-nom Ken," followed by "En Kelohehu," "El Norah," "Psalm C, Mismor Kelohehu," "Ato Nosen Yad," "Al Naharos Bgwel" and Lewna Lewandowsky's "Hallelujah." Harold Eisenberg also rendered, on the violin, Rehfeld's "Spanish Dance," Sarasate's "Zigeunerweisen" and Ernst's "Othello Fantasia." Leon M. Kramer was the conductor.

FESTIVAL OF HARP MUSIC HELD IN SYRACUSE



The following musicians are shown on the stage: Harpists, Norma Allewelt, Bertha E. Becker, Maude E. Clark, May Ottaway (Pulaski), Pauline Nelson (Herkimer), Helen White (Auburn), Louise Roscoe, Sylvia Putnam, Henry Neejer, M. A. Clark; violinists, Mabel Walrath, Ethel Connell, Arlene Ingham, Ida De Long, Mrs. H. P. Darby, Ernest Clark, S. Klein; 'cellists, Mrs. Maude J. Sullivan, Melville A. Clark; organist, Mrs. Virgil H. Clymer; piano, S. T. Betts, Jr.

Scandinavian Singers to the Fore

Scandinavia has at last been reached by the New York Opera managers in the search for singers. Schmedes, of course, sang a few times during the last season, but he is hardly first-class. Next season it seems probable that John Forsell, of Stockholm, and Herold, of Copenhagen, will sing in New York. Both are high rank artists, and have had somewhat unusual careers. The latter, who is a tenor, was formerly a baker, and Forsell resigned his commission as lieutenant in the Swedish Army for the operatic stage. He has stated that he has signed a contract with the Metropolitan to sing German, French and Italian operas in the original languages. He is the best known Swedish singer of to-day and possesses a beautiful baritone voice of large range and is a prodigious worker.

N. Y. Grand Opera Company's Season

In a recent issue of MUSICAL AMERICA it was erroneously stated that the New York Grand Opera Company would have a minimum season of four weeks instead of four months as it should have been. It is expected to run eight and a half months at the Academy of Music. In this regard, Director Pinsuti has declared his intention of continuing further seasons if there is any indication of success.

L. M. Ruben, formerly of the Metropolitan Opera Company, has been engaged as general manager. Pinsuti will sail for

Europe in a few weeks, at which time contracts pending with prominent artists will be closed. Mascheroni will be the principal conductor.

Chicago's New Orchestra

CHICAGO, March 23.—The Philharmonic Orchestra, recently incorporated by a Chicago society of the same name, is a thriving instrumental organization of seventy-five pieces, under the able direction of the Chevalier N. B. Emanuel. It made its debut at the big entertainment given for the Actors' Fund last week in the Auditorium, playing the Liszt "Preludes" and Tschai-kowsky's "1812" overture in smooth, strong fashion, surprisingly good, considering the comparatively brief period they have played together. They made such a pronounced impression that they have been engaged for the big concerts to be given in the Coliseum by the Knights of Columbus the afternoon and evening of May 2. The Columbus Choral Club, a vocal organization of eighty picked voices from St. Louis, under the direction of the Rev. Leo P. Mangetti, will share the program with the Philharmonic Orchestra.

Song Recitals in Lowell, Mass.

LOWELL, MASS., March 20.—John Atkinson, baritone, of Detroit, Mich., gave a song recital on March 14, assisted by Caroline White, pianist, and the Lowell Festival Orchestra, Emil C. Lavigne, director. He also sang for the students of the music

department of Wellesley College on March 16, presenting several novelties.

Women's Philharmonic Reception

The Women's Philharmonic Society of New York held a reception and musicale at Duryea Hall on Sunday afternoon, March 21. Many well-known people were invited to meet Mrs. Lamperti, in whose honor the reception was given. Albert Gerard-Thiers, tenor, opened the program, which was informal, and Robert B. Kegerreis, reader, gave a fine portrayal of the part which he plays in the one-act playlet, "Circumstantial Evidence." Emma W. Hodgkinson, soprano, sang an aria from "Gazza Ladra" in a charming manner, and was obliged to give an encore. Martina Johnston, violinist, played several numbers. Eugene Joyner was the accompanist.

The officers of the Women's Philharmonic Society are: Mrs. Melusina Fay Pierce, founder; Amy Fay, president; Ida Louise Tebbetts, chairman vocal department, and Emma W. Hodgkinson, vice-chairman vocal department.

Farrar Cancels European Concerts

In order to obtain complete rest Geraldine Farrar has canceled her European engagements. She will return here in September to sing in concert.

Twenty-nine operettas were produced in Vienna last year.

A SWEET ILLUSION



The Pianist.—"Ha! I hear the people in the next flat applauding."



A pompous doctor was going the rounds of the wards followed by a crowd of students. "I can tell a man's occupation from his disease," he said, turning to a patient. "Now, this man is a musician, aren't you?" "Yes, sir." "And you play a wind instrument?" "Yes." "You see, gentlemen, nothing is worse for the lungs than the wind instruments. What is your instrument, my friend?" And the man replied, "Concertina."—*The Musical Standard*.

"Some of these New York operas draw immense crowds, Uncle Josh." "Gosh, yes! Heard one feller say he paid \$5 for a seat on the sidewalk."

"Brown's an ingenious fellow." "What's he doing now?" "Teaching silkworms to sing cocoon songs."—*Bellman*.

You could tell from his hair that he was a musician, or something of the sort. "Yes," he said to the company at large, "the greatest tenor in the land once paid me the biggest compliment I could wish."

"Oh?" remarked some one, interrogatively. "It was like this. I sang without accompaniment—I always have trouble with accompanists; they're so unsympathetic, you

know—and at the end of the song he said to me, 'Do you know, when you began without an accompanist I was surprised; when I heard you I was astonished, and when you sat down I was delighted.' And the sun shone down and lit up the youth's beatific smile of satisfaction.

Nell—"Do you think Miss Talkalot really enjoys grand operas?" Belle—"Oh, yes; fluently."—*Philadelphia Record*.

Gerald Coventry, the stage manager, narrates an amusing incident which occurred during a rehearsal of "The Pirates of Penzance," when he was bringing out the piece. At the point where Frederick, the hero, comes in and the girls sing,

"Oh, is there not one maiden here, Whose homely face and bad complexion Have caused all hope to disappear Of ever winning man's affection?" a charwoman, who had been watching the rehearsal intently, broke out with the audible comment:

"Begorra! and I think there's a lot of them!"

"She talks very learnedly on music. Is she an expert critic?" "No. She's only an expert talker."

Nurse (announcing the event)—Professor, it's a little boy! The Professor (absent-mindedly)—Ask him what he wants.

"What was that sentence the choir repeated so often during the litany?" "As near as I could make out it was, 'We are all miserable singers!'"

A story about Oscar Hammerstein enlivened society recently.

A young millionaire, the story goes, being enamored of the new school of opera,

persuaded Mr. Hammerstein to try his voice. He hoped to sing good parts in "Thais," "Salomé," "Tosca" and other famous modern works.

Mr. Hammerstein, after listening to the young man's powerful voice, said gently: "I am afraid that you won't suit for any of the very subdued, very subtly modulated French and Italian works, but I am going to bring out Wagner's 'Flying Dutchman' later on, and I'd much like to engage you to do the howling of the tempest in the wreck scene."—*New York Evening Telegram*.

CHORUS OF 600 SINGS MENDELSSOHN'S "ELIJAH"

People's Choral Union Heard with Symphony Society's Orchestra in the Hippodrome

Under the direction of Dr. Frank Damosch, Mendelssohn's Oratorio, "Elijah," was sung by the People's Choral Union and soloists in the Hippodrome last Sunday evening.

In a criticism by comparison, the People's Choralists may not sing as compactly or with the absolute certainty of attack that marked the chorus work of the Oratorio Society in its recent rendition of the same work, but that is because the latter body is a long-standing, homogenous organization, while the People's Choral Union is made up of recruits from the workers' and students' classes, without leisure for such ensemble practice. The positive fact is, however, that the Choral Unionists sang the great choruses, "Thanks Be to God," "Then Shall Your Light Break Forth" and "Be Not Afraid," with splendid fervor, magnificent spirit and a fine, overwhelming volume of sound.

The soloists were Edith Chapman Goold, soprano; Janet Spencer, contralto; Daniel Beddoe, tenor, and Claude Cunningham, baritone. All the artists did splendid work. The chorus deserved all the applause it received, and much credit is due Dr. Damosch for his patience and skill in drilling the students in the preparatory weeks and in leading them to such excellent results.

New Honor for Schumann-Heink

CHICAGO, March 20.—Mme. Schumann-Heink, who gave her second concert of the season in Berlin on Thursday night, has been decorated with the Merit Cross of the principality of Schaumburg-Lippe by the reigning Prince, Count Leopold IV., at a concert at the Bückeburg Court. It is the German-American diva's fourteenth decoration. She is engaged at present in a concert tour embracing all the larger cities of Germany, everywhere receiving ovations.

"Parsifal" will be given in Amsterdam again this Spring. The Dutch city has managed to survive the storm of bitter criticism its production of the work heretofore has evoked in Germany.

"The Brave Soldier," Oscar Strauss's comic opera version of George Bernard Shaw's "Arms and the Man," is one of the big successes of the season in Vienna.

HARTMANN PLAYS IN KANSAS CITY, MO.

Carl Busch's Prize Cantata to Be Given by Many Choral Societies on May 18

KANSAS CITY, Mo., March 20.—Arthur Hartmann attracted a large audience to the Casino on Monday evening. His numbers included the Saint-Saëns Concerto, Bach's Grand Fugue in A-Minor (for violin alone); an air by Goldmark, a Tchaikowsky, Barcarolle, "Farfalla," by Sauret; his own arrangement of a MacDowell Serenade and his "Eljen." He was very enthusiastically received and was recalled a number of times, responding with three encores. Mr. Hartmann was assisted by Alfred Calzin, pianist. Though it was his first appearance here, he captivated his audience and was compelled to respond to a double encore.

Wilhelm Middelschulte, solo organist for the Thomas Orchestra, gave an organ recital in the First Congregational Church Tuesday evening. It was his second recital here this season, and he was received with great enthusiasm by an audience which filled the church. The numbers most appreciated were the Mendelssohn Sonata in F minor, Handel's F Major Concerto, in the first movement of which Herr Middelschulte played his own cadenza, Perpetuum Mobile, for pedals alone, by Mr. Middelschulte, and the Good Friday music from "Parsifal." Assisting him were Mildred Langworthy, soprano, and Frederick Curth, violinist.

An interesting recital was given by Cora Tracy-Morris, contralto, in the auditorium of the Kansas City Conservatory of Music on Thursday evening. Geneve Lichtenwalter and Elva Fuller, pianists, and François Boucher, violinist, also contributed to the program.

Carl Busch's prize cantata, "The Four Winds," will be given May 18 in Convention Hall, under Mr. Busch's direction. The following musicians and musical organizations will assist: The Chicago Symphony Orchestra, A. Rosenbecker, conductor; Aida Nemmi, soprano; Julia Heinrich, contralto; John B. Miller, tenor; Frank A. Preisch, bass; Mrs. Carl Busch, pianist; Clara Blakeslee, accompanist, and choral societies from Clay Center, Kan., J. E. Carnal, conductor; Bonner Springs, Kan., Mrs. Ethel L. Buxton, conductor; Fort Scott, Kan., Verne Powell, conductor; Falls City, Neb., Mrs. Charles E. Banks, conductor; Waldo, Mo., Miss Gertrude Graham, conductor, and Carl Busch's Philharmonic Choral Society of Kansas City, Mo. M. R. W.

Swears by "Musical America"

FARGO, N. D., March 20, 1909. To the Editor of MUSICAL AMERICA: It may interest you to know that my wife swears by MUSICAL AMERICA.

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Dear MUSICAL AMERICA:

Our most brilliant musical stars are providing us with plenty of sensations these days. What with the De Gogorza-Eames scandal, the breaking down of Paderewski, the continued bad condition of Caruso's throat, which prevents him from singing, and the rows at Hammerstein's Manhattan Opera House, we have plenty to think about and write about.

It all goes to show that the position of a manager, which many people believe to be a sinecure for the absorption of the public's dollars, is a very trying one. Few persons, except those behind the scenes, have any idea of the anxiety, care and labor imposed upon the manager of any considerable musical enterprise, for not only will singers' throats, but pianists' fingers give out under the terrible strain to which they are subjected. Then there are jealousies, intrigues of artists, conflicts between nationalities, and, finally, there is the fickle public to be reckoned with, which will go crazy over a singer one season and leave him or her very much alone the following one.

The latest development in the De Gogorza-Eames case seems to be the effort of Mrs. De Gogorza to drag in as many prominent people as she can, and that is why our good friend Scotti, the baritone, has been served with a subpoena to give his testimony before he leaves for Europe in a few days.

While Mrs. De Gogorza claims that she has evidence to show that her husband has not treated her properly on account of his infatuation for Mme. Eames, Mme. Eames herself has further emphasized her denial and insists upon her ability to show, when the case comes to trial, that she is entirely innocent in the matter, whatever Mr. De Gogorza's position may be.

Caruso's condition is said not to be as serious as has been reported. Indeed, the management of the Metropolitan have issued a formal statement that he will sing again before long.

I have heard that his throat trouble is more the result of fright than anything else. Singers, you know, are very superstitious, and it seems that some time ago Caruso consulted Mme. Thebes, the seer, in Paris, who has made a reputation by prophesying all kinds of disasters to this world and to the principal individuals on it.

Mme. Thebes, so it is said, told Caruso in a séance with her, that the woman with whom he was living as his wife, and by whom he has had two children, would leave him, taking with her all his money and jewels; that he would have a great deal of trouble in America, and would finally, during that season, lose his voice.

When some part of the prophecy came true—namely, that his morganatic wife did go off with his money and jewels, did come to this country and cause him a deal of trouble and scandal—and when this was followed by his catching a severe cold and having his voice go back on him, largely, I believe, through overwork this season, he got into a state of excitement which made matters worse. I hear he goes about wrapped in horse blankets and with immense mufflers around his neck, convinced that his end has come, or is near.

One of the daily papers printed a story telling how Caruso came to be engaged for this country by Rawlins Cottenet, one of the directors of the Metropolitan, who happened to meet him just after he had finished an engagement at the Opéra in Paris, and was going to the Scala in Milan. The article also states that, till this contract was made, Mr. Caruso was practically unknown in America.

This is not so, for his principal arias had long become known through the talking-machine people, who had advertised them extensively. This exercised a very potent influence on Mr. Caruso's first success here. He was already known and liked, and all

he had to do was to make good. He did, as we all know. * * *

Paderewski's breakdown is said not to be serious. He has been under a nervous strain for years, and there is no question that the long trips he has had to make in this country have affected his health. Then, too, he is said to be very fond of sitting up most of the night, playing poker, as a distraction, without giving himself the necessary rest in the morning following.

There have been stories afloat that in order to maintain himself he has of recent years taken to the use of drugs. This I do not believe. Just as little as I believe the story that some time ago he paid a large sum of money to a certain notorious sheet, which has been abusing him for a long time past, and which suddenly came out with an hysterical endorsement of him and his playing—no doubt to create the impression among the smaller fry in the musical world that if so great a man as Paderewski had to pay tribute, they must.

Paderewski has undoubtedly, however, been seriously affected by the scandalous stories which were printed about his alleged ill-treatment of his stepson in Paris. I believe his statement, to the effect that the young man is a ne'er-do-well, that he had endeavored to befriend him, and that he was still sending him money, is absolutely true.

The rheumatism, which has begun to affect him seriously, is probably the outcome of irregular living and strain, and, as we know, can only be cured by careful diet, rest and abstaining from all excitement.

Anyhow, he has the sympathy and good wishes of the whole musical world. * * *

At the Metropolitan Opera House the season is ending, if not in a blaze of glory, much more satisfactorily than had been expected at one time.

The production of "Falstaff" has aroused enthusiasm, and, while it was a disappointment to the management, owing to Caruso's sickness, to have to postpone till next season the production of Tchaikowsky's "Pique Dame," for which everything was ready, and also a regret to the management that Mr. Converse withdrew his "Pipe of Desire," which the management certainly intended to produce before the season closed, owing to his belief that it would do better at the New Theater, it can be said that things at the Metropolitan are in much better shape than they were.

They had a little trouble the other night, when both Riccardo Martin and Carl Jörn, the tenors, refused to oblige Dippel by singing the so-called "small part" of *Froh*, in "Rheingold," but that was soon overcome by Mr. Burrian consenting to accept the rôle.

Referring to the matter, our sensible Finck, in the *Evening Post*, says very truly that Mr. Burrian's action in the matter shows that he is a true artist, for as Mme. Giliert, wife of the great baritone at the Manhattan, said the other day:

"There are no small parts and no big rôles—but only small and big artists!" * * *

Hammerstein's troubles are multifarious. It seems the orchestra revolted against Mischa Elman, the violinist, playing the "Meditation" in the second act of "Thais" from the orchestra pit. It is the old story of "union rules." The orchestra told Mr. Hammerstein that the rules of the Mutual Musical Protective Union did not permit a non-member playing with them, but that they would not object to Mr. Elman playing from the stage.

This gave Hammerstein an opportunity to tell some good stories about his troubles. As he said in a recent interview, if things went on much longer he would have to take a rest, even if he had to go to jail to do it.

One of the great causes of friction at the Manhattan has been that it became necessary for Mr. Hammerstein to take out of the hands of Mr. Campanini his able and conscientious orchestral chief, the selection of artists for the rôles in the various operas. It seems Mr. Campanini has been doing this work from the inception of the enterprise.

Mr. Hammerstein, especially this season, got more and more away from Italian opera and more and more into French opera and works of the modern school. Mr. Campanini's and his judgment in the selection of casts did not always agree, especially as Mr. Hammerstein thought his opinion was just as good as Mr. Campanini's, who had never before conducted the works of Debussy and other composers which were given this season.

Then came, as we know, the Mary Garden trouble, which caused an absolute division between the Italian artists on the one side and the French on the other, so that they did not speak to one another. And the curious anomaly was presented by Mr. Campanini endeavoring to hold rehearsals

with artists many of whom would not talk to him or answer a question that he put to them, or accept even a suggestion from him.

It has all resulted in showing the necessity in an opera house of having one absolute authority, who must rule everything. * * *

There is a report that some of Mr. Hammerstein's stars may join the company which is being formed by Mr. Pinsuti, whose plan to give opera at popular prices at the old Academy of Music, beginning next season, you have reported at length.

I had the pleasure of meeting Mr. Pinsuti the other day. He impressed me as a man of executive ability, with a clear head, quiet, self-contained, assured of himself and of the success of his enterprise and well able to hold his own against his great competitors.

As he said to me, in the course of our chat: "If Milan, which is a much smaller city than New York, can support three opera houses, on the basis of population New York should be able to support half a dozen, and certainly ought to be able to support three."

It is quite possible that Mr. Pinsuti may adopt the plan of giving a midweek matinee in addition to the usual Saturday matinee and I think you will see him open with either the time-honored "Romeo and Juliet" or "Faust," or possibly with "Gionconda."

There are many signs that his enterprise will be a success from the start. The country is certainly opera-mad, and if there are thousands and thousands of people willing to pay \$5 for a seat, there certainly ought to be many more thousands who are anxious to hear good music, by singers of repute, at a much lower figure. * * *

There was a poor house at the performance given for the benefit of the employees of the Opera House, even though the program contained most of the popular numbers of leading operas, with all the artists of the company—which benefit took the place of the benefit which used to be given for the manager, and out of which the manager got a great deal of money.

In the case of Abbey, who had ended a disastrous season, I believe as much as \$60,000 was presented on the night the whole town turned out to express its goodwill to the man who had done so much to give them a season with the finest artists in the world.

Writing about benefits reminds me of a story I heard of the last benefit given to Heinrich Conried, and at which, if you remember, they produced "Die Fledermaus."

It is said that one young lady in the opera school, who was ambitious to say that she had made "an appearance at the Metropolitan," offered Mr. Conried \$200 for the right to walk across the stage during the performance.

"Make it \$300," said Conried, "and you walk."

She walked. * * *

The success of the English tenor, Gervase Elwes, at the recent performance by Dr. Frank Damrosch and his fine orchestra of Sir Edward Elgar's Oratorio, "The Dream of Gerontius," is all the more agreeable because Mr. Elwes had not made much of a stir at the recital he gave on his arrival in this country. Evidently he was suffering from a cold.

The English singers have always been renowned for their ability to sing in oratorio, which is more popular in England than it is in this country, and brings out a large section of people who might be called the "musical-religious element."

Had Elwes failed to please it would have done much to strengthen the hands of those who always claim that opera in English is impossible, because you cannot get the singers. And it would also have supported the argument of others who insist that English is not a singable language.

Mr. Elwes has shown distinctly that English is a singable language, when it is properly handled. The trouble with most of our singers who sing in English is, as Mr. Henderson, of the *Sun*, said the other day, that they might as well sing in Choctaw for all that one could understand. * * *

You will remember that some time ago Toselli, the young pianist who appeared in this country with more or less success, acquired sudden international reputation for himself, which he had not been able to secure by his art, by eloping with the Princess Louise, some time Crown Princess of Saxony, who had already managed to get herself into the papers by a series of elopements with various persons, all of which ended one way.

At the time that she went off with Toselli, who is much younger than she, and married him in London, the question was, How long will this attachment last?

Cables from Genoa now tell us that she

has left her present husband and that Toselli is in Florence. Only a few days ago the lady made a dramatic attempt to see her first husband, the King of Saxony, but was prevented from doing so by the guards.

The story has a moral, for the reason that it shows that it is dangerous for young pianists, before they have made a reputation by their art, to elope with middle-aged Princesses. When a man has made a reputation by his art the public will forgive him much, but when he endeavors to obtain public favor by notoriety, and so make good his artistic shortcomings, the result is liable to be disastrous to his reputation and to his pocket. * * *

The music publishers are up in arms, denying the statement of John Philip Sousa that "ragtime" is dead and buried. The publishers say that the funeral has not yet taken place, and that there is no corpse in sight.

There is still a market for syncopated melodies, say some of the publishers, but the "stuff" must be of a higher order than it was in years gone by.

One of the publishers said that ragtime itself has changed, as to-day we have the dainty negro song in place of the slap-bang riot of former years. This gentleman says that he thinks it was the latter type to which Mr. Sousa referred when he said that "ragtime" was dead. * * *

Mme. Langendorff, who made some appearances at the Metropolitan last season, and has a contralto voice of unusual range and power, is now on a tour in the Far West and the Pacific Coast.

Reports of her astonishing success are coming in. Both the musical public and the press appear to have been very enthusiastic about her singing in all the important cities, and in San Francisco, I understand, she received an ovation.

People have long been wondering how it was that Mme. Langendorff, after her successful appearances at the Metropolitan, did not sing there any more. I believe that it was due to the refusal of Mr. Mahler, the conductor, to permit her to sing.

It seems that some few years ago Mme. Langendorff, at Mr. Mahler's request, gave up an engagement that she had at Prague, and paid a forfeit to sing in Vienna for Mahler, who was greatly taken with her voice and personality.

Before the contract was concluded Mahler found somebody else whom he thought he would like better, and left Mme. Langendorff out in the cold. On this it is said she appealed to the Court Intendant. He conveyed the facts to the Austrian Emperor, who took Mahler to task so severely that Mahler resigned.

Ill fortune would have it that Mme. Langendorff and Mahler should come to the Metropolitan practically together, with the result that she was not permitted to sing but a few times. They say that, in a rage, she tore up her contract before Mahler's face and flung the fragments at him.

Since then the lady has been singing at concerts with considerable success, for much of which, I understand, she credits her teacher, Mme. de Rigaud, who has come into the front rank of our vocal teachers and is a woman of great personal charm and experience. She is one of the few teachers who know how to build up, place and develop the voice without straining it, and gives her pupils the ability to sing a piano effect just as easily as a fortissimo. And this, let me say, is doing much, for if you hear even some of our great singers they can produce a forte effect, but when it comes to singing *mezza voce* or *piano*, they go to pieces.

Mme. de Rigaud has had an adventurous career herself, having married a Frenchman whose family had a fine plantation in Guatemala which, however, was utterly destroyed by an earthquake, then covered with ashes from a volcano, so that she and her husband had to come to New York, where she settled down as a teacher.

A good story is told about Mme. de Rigaud. It seems that soon after her arrival in this country she wanted to send a piano-forte house ten dollars for the rent of a piano, and, not having then a bank account and not understanding the system of post-office orders, she did not know what to do except go down personally to the concern and pay them. Her husband suggested that she should put a ten-dollar bill in an envelope and mail it to the concern.

"But you can't do that in this country," said Madame.

"Why not?" asked her husband.

"Because," said the lady, naively, "on every fence wherever I go I see 'Post no bills!'"

Your MEPHISTO.

She (at the musicale)—Miss Schreecher sings with wonderful realism; don't you think so?

He—Yes; you can almost see the crack in her voice.—*Detroit Saturday Night.*

"NAVARRAISE" SUNG BY GERVILLE-REACHE

French Artist Heard to Advantage
in Massenet's Work—"Last
Performances"

WEEK AT THE MANHATTAN

Wednesday, March 17—"Puritani": Mme. Tetrassini; MM. Constantino, Polese, De Seguro.
Friday, March 19—"Princess D'Auberge": Mmes. Labia, Gerville-Réache, Zeppilli; MM. Valles, Dufranne, Gilbert, Crabbé.
Saturday, March 20—Matinée—"La Navarraise": Mlle. Gerville-Réache; MM. Valles, Dufranne, Crabbé, Gianoli-Galletti. Evening—"Pagliacci": Mlle. Labia; MM. Zenatello, Sammarco, Crabbé, Venturini. Evening—"Salomé": Mmes. Garden, Doria; MM. Dalmores, Dufranne, Valles, Crabbé.
Monday, March 22—"Thais": Mlle. Garden; M. Renaud. (Special engagement of Mischa Elman, violinist.)
Wednesday, March 24—"Traviata."

The creation of a new *Navarraise* by Gerville-Réache, and numerous "last performances of the season," marked the past week at the Manhattan Opera House.

For the final time this season "Puritani" was heard on Wednesday evening. It was fraught with several accidents. The prevailing fog of gloom native to this work was lifted by a feline Hercules of an octo-roon color. Pussy, from behind the stage scenes, heard the violins a-calling. Perhaps it was something in the tone of the fiddles, for between violin strings and a pussy cat there is an intimate and somewhat tragic connection.

At all events, in the first act, just as *Queen Henrietta*, widow of *Charles I.*, was upbraiding in bitter but melodious accents the wretches who had put her in prison, and a fight was imminent, the cat walked on the stage, took a long look at the *Queen*, which, of course, was her hereditary prerogative, made a leap over the footlights and landed among the fiddlers. Everybody in the audience had at least one laugh, which made this performance of "Puritani" a record one. It also so upset the nerves of the two stage duellers, Constantino and Polese, who was impersonating *Sir Richard Forth*, that the former's sword struck *Sir Richard's* hand, inflicting a cut. The singer, however, "pluckily continued" with the duel. The singers, including Tetrassini, all sang their accustomed parts splendidly.

The performance of "The Princess D'Auberge" on Friday evening was the best that has been given. It was full of snap. The Carnival scene at the end of the second act swept the house off its feet and led to a demonstration that exceeded in fervor that of the first night. Campanini and Jacques Cointi, the stage director; Gilbert and Dufranne, of the singers, carried off the chief honors, but there was generous recognition of Labia, Gerville-Réache, Zeppilli, Crabbé and Valles.

The reappearance of "La Navarraise" on Saturday afternoon was welcome. The interpretation of that tense and stirring work was more satisfying than last season, thanks to the work of Dufranne, in the rôle of the *General*, and of Vieuille, in a minor part. The round and sonorous voices of both had great value. The intelligent art of Crabbé in a small episodic part was appreciated. As the *Navarraise*, that creature of fire and passion, who, for her soldier lover's sake, assassinates the leader of the Carlists, only to be repudiated and driven to insanity, Gerville-Réache gave the most tragic and remarkable of her efforts. Her deep and noble contralto was heard to best advantage.

"Pagliacci" followed. Labia had a new rôle as *Nedda*, pleasing more as an actress than a singer. Zenatello and Sammarco

An eminent American organist, after three years in Europe as organist in two of the leading English churches, is returning to the United States this Summer. Any communication in view of first-class church position as organist and choirmaster may be sent to "American Organist," care "Musical America," 135 Fifth Avenue, New York.

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were, as usual, the *Canio* and the *Tonio*, rôles in which they are both admired.

"Salomé" was the offering in the evening. The usual cast gave an artistic interpretation of this unique work.

"Thais" was given for the last time this season on Monday evening, with a new star in the person of Mischa Elman. Elman played the violin solo in the Meditation of the second act, and shared the honors of the evening with Garden and Renaud. Elman received a round of applause as he took his place in the orchestra beside Campanini, and if there had been, as was rumored, any objections to his appearance there upon the part of the orchestra players it had disappeared, for they joined in the applause. Garden was again an effective actress as *Thais*, putting into the part all the passion which her *Mélisande* must suppress.

UNIQUE QUARTET OF SINGERS

They Entertain Patrons at Hungarian Restaurant in New York

In the Hungarian quarter on the East Side there is a popular restaurant which maintains a quartet that enters the place early in the evening, takes its place at one of the tables in the room and bursts into song at intervals, always to the surprise of the other diners, who have taken the four to be guests like themselves. The quartet, which calls itself the Stevens Cabaret Four, consists of George R. Stevens, basso; Jennie Linden, soprano; Margaret Cooke, alto, and Istvan Redey, tenor.

Stevens, who is the manager, has had a romantic career, having been compelled to fly from Budapest as the result of a duel. Being handy with the foils, he taught Lillian Russell, Della Fox, Jeff de Angelis and other stage celebrities in this country how to fence. He sang in various musical comedy companies, until one day, with several companions, all singers, he started singing a popular song in a restaurant. His companions joined the chorus, and it made such a favorable impression upon the other diners—and the manager of the eating-house—that the idea took hold and an engagement followed.

Miss Linden was with the Sheehan Opera Company and the Vandenberg Opera Company. Miss Cooke was a church singer in Canada, and Mr. Redey sang in the Royal Theatre, Budapest.

During meals the "cabaret four" drink water.

Louise Ormsby to Sing Bach "Passion"

Louise Ormsby, soprano, has been engaged to sing in the rendition of Bach's "Passion" on April 7, at St. Bartholomew's, New York. She will also be soloist at the Hyde organ recital in the same place on March 25. Her recent engagements have included two performances of "In a Persian Garden," the "Elijah," in Chicago, and a song recital in Indianapolis. At all of these concerts she was received with favor by the audiences, and was heartily commended by the critics of the daily papers. At present Miss Ormsby is busily engaged in preparing the extensive repertoire required for the six weeks during which she will tour the West with the Minneapolis Symphony Orchestra.

Myrtle Elvyn's Chicago Recital

CHICAGO, March 22.—Myrtle Elvyn gave her second recital last Thursday evening, and, despite bad weather, packed the Music Hall with an enthusiastic and friendly audience. She presented an exacting program, demanding varying qualities, with the bravura style predominating. In this line the difficult prelude of "Die Meistersinger" swept from her fleet, strong fingers in facile fashion, while the transcription of "Der Erlkönig" was carried with equal brilliancy. She revived the infrequently heard work of Schumann, "Childhood Days," and gave in addition a brilliant performance of Debussy's "Prelude" and Brahms's E Flat Rhapsody. C. E. N.

Play for Springfield College Club

SPRINGFIELD, MASS., March 22.—At the musicale of the College Club, held Wednesday afternoon of last week, the program was presented by Frederick A. Hoschke, pianist of this city, and formerly of New York, assisted by Nichola Thomas, violinist, and Alfred Dunlop, tenor, both of New York. Mr. Hoschke played the Grieg E Minor Sonata and two groups of his own compositions, which are now being published by the John Church Co., Cincinnati. L.

ANTHES AND SOOMER IN "DIE WALKÜRE"

Noted Tenor's Return to New York
After Six Years—Soomer in
Wotan's Rôle

WEEK AT THE METROPOLITAN

Wednesday, March 17—"The Bartered Bride": Mmes. Destinn, Mattfeld, Wakefield, L'Huillier; MM. Jörn, Didur, Reiss, Blass, Mühlmann.
Thursday, March 18—"Faust": Mmes. Farrar, Fornia; MM. Martin, Didur, Amato.
Friday, March 19—"Die Walküre": Mmes. Gadski, Morena, Homer; MM. Anthes, Soomer, Hinckley.
Saturday, March 20—Matinée—"Falstaff": Mmes. Destinn, Alda, Gay, Ranzenberg; MM. Scotti, Grassi, Campanari, Reiss, Bada, Didur. Evening—"Pagliacci": (Prologue and Act 1): Mmes. Fornia; MM. Jörn, Amato, Bada. "The Bartered Bride" (Act 1): Mmes. Destinn, Mattfeld, Wakefield; MM. Jörn, Blass, Didur. Ballet, "Aida" (Act 2, Scene 2): Mmes. Gadski, Homer; MM. Martin, Amato, Blass, Didur. "Manon" (Act 3, Scene 2): Mlle. Farrar; M. Jörn. "Faust" (Act 5): Mmes. Alda; MM. Martin, Didur. "Die Meistersinger" (Last Scene, Act 3): Mmes. Sparkes, Mattfeld; MM. Burrian, Soomer, Goritz, Hinckley, Reiss.
Monday, March 22—"Madama Butterfly": Mmes. Destinn, Fornia; MM. Grassi, Amato.
Tuesday, March 23—"Die Meistersinger": Mmes. Gadski, Homer; MM. Jörn, Soomer, Goritz, Blass, Reiss.
Wednesday, March 24—"Don Pasquale": "Pagliacci."

The re-entry into New York opera life of George Anthes as *Siegfried*, and the appearance of a new *Wotan* in the person of Walter Soomer, the latest baritone recruit to the Metropolitan forces, signalized the last but one week of opera at the Broadway temple of music.

"The Bartered Bride," abridged and orchestrally amended by Mahler, was repeated on Wednesday evening. It is a pity there should seem to be any need of using the blue pencil as freely as Mahler sees fit to use it on this and other works. Yet if the success of opera depends on curtailment, there is something to be said in favor of such treatment. Destinn, as usual, sang her music beautifully. Jörn, as *Hans*, was in better voice than he has been recently. Reiss's capital impersonation of *Wenzel* aroused much laughter. The balance of the cast was as before.

"Faust," one of the three operas in French which have had a hearing at the Metropolitan this season, was presented on Thursday night. As *Marguerite*, Farrar sang in a way that seemed to mark improvement and to bring rejoicing to her many admirers. Fornia and Mattfeld contributed their best to make effective their usual assignments to the parts of *Siebel* and *Marthe*. Martin, in the title part, sang with his usual prodigality of voice, and with evident attempts to make the best of a character which can be lifted to a finer interpretation than has been given it this season. Amato again showed what can be made of the part of *Valentin* by a sympathetic and intelligent singing actor.

There were several changes in the cast of "Die Walküre," which was sung on Friday evening. Anthes's *Siegfried* was honest and well meant, but the gods of Walhalla neglected to make this Volung poetical. He sang with a huge volume of tone, marked at times by disjointed phrasing and want of color. Not a wild, woodland *Siegfried* this; not a progenitor of heroes, but a mild, substantial soldier of fortune, much disturbed for lack of fighting apparatus and apparently glad to run away with the wife of a man who had been excessively rude to him. His voice has certainly not gained in freshness, but in its middle register it has a fine, almost baritone resonance. Walter Soomer appeared as *Wotan* in the second act. His costume was not good and his appearance ungodly, but he sang the rôle admirably. Gadski was in splendid voice, and her rich tones were well placed as *Brünhilde*. Morena, as *Sieglinde*, was not in best voice, yet never before has she given so deeply moving and artistically balanced a portrayal of *Sieglinde*.

The "gala performance" on Saturday evening, for the benefit of the Pension and Endowment Fund of the Metropolitan Opera Company, drew a small sized audi-

ence. The first act of "Pagliacci," which opened the program, was given particularly well. Fornia and Jörn essayed for the first time here the rôles of *Nedda* and *Canio*, and both distinguished themselves. Amato's *Tonio* was, as usual, effective. The first act of "The Bartered Bride" gave pleasure, as did a performance of the second scene of the second act of "Aida," in which Gadski, Homer, Martin, Amato and Hinckley took part. The balance of the entertainment, including scenes from "Manon," "Faust" and "Die Meistersinger" proved agreeable.

The matinee saw a revival of Verdi's "Falstaff," which has been reviewed elsewhere in this issue.

"Madama Butterfly," with Destinn as the unhappy heroine, was the opera on Monday evening. In voice, in dramatic spontaneity and in pathos the latter's portrayal of *Cio-Cio-San* throws all others into obscurity. Grassi again appeared as *Pinkerton*, and betrayed the fact that he has yet very, very much to learn. Nothing less suggestive of an American naval officer than the Italian could well be imagined. Amato, as *Sharpless*, and Fornia, as *Susuki*, were satisfactory.

NEW YORK SINGERS SCORE

John Young and Frank Croxton Recalled for Double Encores in Ottawa

OTTAWA, CAN., March 20.—The Ottawa Choral Society, J. Edgar Birch, director, assisted by the Canadian Conservatory Orchestra, Donald Heins, conductor, and May Britton, soprano; John Young, tenor; Franx Croxton, bass, and Evelyn Lane and Arthur Dorey, accompanists, presented a miscellaneous program of solos and choruses on March 18, under the direct patronage of the Governor General of Canada, Earl Grey, and Countess Grey.

The principal number of the program was the "First Walpurgis Night," by Felix Mendelssohn, which was given an excellent rendition by the chorus, as was Elgar's "It Comes from the Misty Ages," from the "Banner of St. George," and two unaccompanied part-songs. The orchestra, which numbered sixty, acquitted itself creditably in both accompaniments and instrumental selections.

Miss Britton, an Ottawa singer, rendered her solos in a pleasing manner, and was recalled. The interest of the evening centered in the two soloists from New York, John Young, whose clear lyric tenor proved most acceptable, and Frank Croxton, whose vibrant bass was used with taste and discretion. The audience, which was a brilliant one, expressed its approval by recalling these two singers for double encores.

Mme. Newkirk's Pupils Engaged

A number of the pupils of Mme. Lillian Newkirk, whose New York Studio is at No. 163 West Forty-ninth street, have been engaged for prominent church positions. Lucy Gray, contralto, will be soloist at the South Norwalk Congregational Church; Mrs. W. W. Stone will occupy a similar position at Grace P. E. Church, Norwalk, Conn.; Alice Smith, a young soprano, will sing at the Washington Park M. E. Church, Bridgeport; Mrs. Charles Wing has been re-engaged as soprano soloist at the M. E. Church, Norwalk, and Charles Wing will be solo bass at Trinity P. E. Church, South Norwalk.

Mme. Newkirk has many excellent voices among the pupils now studying, and expects great results from several. Clara M. Jaeger, of Montclair, N. J., may be especially mentioned.

Miss Mildenberg's Teaching Praised

Professor Richard Lowe, the distinguished vocal teacher of Berlin, who was the instructor of both Destinn and Labia, has paid a high tribute to the ability as an artist and teacher of Josephine Mildenberg, of New York, whose pupil, Wilhelmina Fitger, of Duluth, has just entered the classes of this master. He pronounced Miss Fitger's voice production and preparation for operatic repertoire perfect, requiring no change, and used the expressive term *grossartig* in his criticism of the splendid results of Miss Mildenberg's teaching. Miss Fitger studied with Miss Mildenberg for three years.

Louis Sammis, violinist; Nanche Adams, soprano; Joseph Wieler, baritone, and Gertrude Laubscher, contralto, appeared in a musicale in Bridgeport, Conn., on March 17, under the direction of Ethel Pigg, pianist, who accompanied and played several solos.

Recent soloists at the Steel Pier, Atlantic City, N. J., were John Thompson, piano; Agnes Thompson Neely, soprano; G. Stahler, baritone; Elsie Baker, Linn, contralto, and Frank Oglesby, tenor, all of Philadelphia.

SEASON

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1908-1909

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ECHOES OF MUSIC ABROAD

TO Edyth Walker has fallen the distinction of being the first American *Elektra*. In the name part of Strauss's new noise-drama she is singing her last new rôle—in so far as singing is permitted by the composer—in the Hanseatic city's Municipal Opera, before moving down to the Vienna Court Opera.

Next Autumn she will succeed Lucille Marcel in Weingartner's production of the work there. Miss Marcel, who as the first *Elektra* to be seen and heard in Austria, on Thursday of this week, undertakes a responsible task that many older singers have balked at, will remain in Vienna until June 1.

Apparently all roads operatic lead to Vienna nowadays—that is, if they don't lead to Westbound ocean liners. Miss Walker is but one of the three leading women singers of the Hamburg institution whom Felix Weingartner has caught in his prima donna net—the other two are Bella Alten and Ottilie Metzger. As the Hamburg *Clytemnestra*, the versatile Frau Metzger, who can sing *Carmen* and *Brangäne* with equal facility and potency of effect, achieved an impersonation second only to that of Schumann-Heink's in Dresden.

Miss Walker, having established herself as a dramatic soprano with a comprehensive repertoire that gives managers a sense of security, now commands along with the higher rôles a higher salary than in her mezzo-soprano days.

DEFINITE announcement is now made in Paris that Claude Debussy is giving the final touches to his two short lyric dramas, "The Devil in the Belfry" and "The Fall of the House of Usher." Let this silence the skeptics who have predicted that his leisurely system—or no-system—of working would not produce another completed stage work before the music world had grown indifferent through waiting.

The excessive timidity of the composer of "Pelléas et Mélisande" in his personal relations with his fellowmen, in striking contrast to his radical indifference to their prejudices in his art, was demonstrated once more a few days ago when he was chatting with an interviewer about his recent appointment to the board of directors of the Paris Conservatoire. After expatiating at some length on the reforms he would like to introduce at this long-established institution of musical learning, he abruptly commented:

"I say all that now. But I assure you I would be absolutely incapable of repeating it at the Conservatoire. It requires an authority I cannot boast of, a manner of speaking that I no longer possess. I would not know how to defend my ideas. And, like all who have many ideas, I do not like to be contradicted."

The latest contribution to the already extensive Debussy bibliography is from the pen of William H. Daly, a Scotchman. He is not credited with adding much to what Mrs. Franz Liebrich has said in her monograph on the same subject.

SINCE the close of the Covent Garden Winter season of opera in English, Mme. Saltzmann-Stevens, the new American *Brünnhilde*, whose début successes in London were the logical outcome of her four and a half years of wisely directed work, has been singing in Lisbon. There, in the special "Ring" performances, she has had the opportunity to prove herself as satisfactory a Wagner heroine in the composer's language as in English.

Another result of her London success is a contract with the Covent Garden directors for the Spring "grand" seasons for the next four years. This possessor of a voice of four octaves, said to be well equalized throughout the range, talked of her aspirations to *The Musical Standard* before leaving London.

"I have always had faith in myself," she asserted as she proceeded to explain her progress on the basis of inspiring optimism. "On my wall hangs the following lines, which I read many times a day: 'Such triumphs as no mortal ever gained may yet be thine if thou wilt but trust in thy Creator and thyself.' When the discouragements

came I always said: 'At length some feet must tread all heights yet unattained. Why not thine own? Press on! Achieve!' And what is true for me must be true for all men."

AN American singer has excited the London critics with her program models. It is none other than Susan Metcalfe, who, as one of fortune's favorites, who can be indifferent to financial compensation, prefers to spend the larger fraction of the year abroad. She confirmed her title as a



EUGENE YSAYE AND RAOUL PUGNO.

No artist-team is more popular in Europe's music centres than the Ysaye-Pugno combination. The great Belgian violinist is never happier than when giving a sonata evening, and in Raoul Pugno he has a pianist colleague with similar ideals. Ysaye has been blossoming out as an orchestra conductor during the past year or two, as his series of Ysaye Concerts, foremost among the musical features of the Brussels season, attest. Pugno, when not making concert tours, devotes his time to a large class of pupils in Paris. His terms are higher than those of any other piano teacher in Paris, excepting Harold Bauer. Ysaye's promised return next season for another American tour has quickened the pulses of his old admirers here in anticipation.

mistress of the art of program-making at the first of the two recitals she gave in London's Bechstein Hall a fortnight ago.

Names of the distant past of Gluck, Alessandro Scarlatti, Bononcini, the Campra of the "Chanson du Papillon," even Louis XIII's "Amaryllis" and the "Shepherd, thy demeanor vary" of J. Brown gradually gave way to a Brahms group, to Duparc's "Invitation au Voyage" and "Sérénade Florentine," to Charles Loeffler's "To Helen" and Gabriel Fauré's "Clair de Lune." And at the end Tchaikowsky and Richard Strauss were paired.

At the second recital the Frenchmen were excluded from the program. A compact arrangement of Handel, Mozart, Beethoven and Schubert left the latter part of the afternoon free for Schumann's "Frauenliebe und Leben."

Along different lines was the experimental program of arias with which Edith Miller sang her "au revoir" to the London public before returning to her native Canada for a concert tour. Here was a motley collection of arias from Handel's "Dettingen Te Deum," Weber's "Oberon," Sacchini's "Oedipe a Colone," Pergolesi's "Stabat Mater," Purcell's "Dido and Aeneas," Mozart's "Marriage of Figaro," Schumann's

"Paradise and the Peri," Gluck's "Pilgrimage to Mecca" and Boieldieu's "La Dame Blanche." Bach and his "Schlage doch" had a place at the beginning, while in the last half hour unfamiliar English songs were thrown in for good measure—the Henry Lawes injunction to "Go, young men, let my heart alone," and John Eccles's "Judgment of Paris," air in rather incongruous sequence, "This Way, Mortal, Bend Thine Eyes."

Henry Wood and the Queen's Hall Orchestra shared the work with the Canadian contralto.

PROFESSOR SEVCIK has taken the public into his confidence, through a recent press interview, as to the real motive that prompted him to accept the posi-

astute tenor has conciliated his German friends by explaining his abrupt secession from the Metropolitan forces on the ground of his objections to singing *Parsifal* here—said objections taking the form of throat trouble as often as he could make the excuse plausible.

For this, Cosima Wagner has patted him on the back and promised him the *Parsifal* plums at Bayreuth next Summer. He will be the principal *Siegfried* also of this year's festival. At present he is at his villa in Holzkirchen.

CANADIAN singers are becoming more and more in evidence on the English concert stage. A new tenor from the Dominion beyond the Great Lakes, one Edward Ryker, introduced himself in London with two recitals early in the month.

He made a better impression on his second appearance than at his début, when his program betrayed the inexperienced hand in a motley mixture of compositions ranging from an aria from Reyer's "Sigurd" to Ellen Wright's "When I Awake"—when he awakes artistically his programs will wear a different complexion. After his second concert he was praised as a young singer of decided promise whose faults are such as can easily be eradicated and whose mezzo-voice singing is "very charming," as shown in Hahn's "Si mes vers" and De Fontenailles's "Obstination."

At this concert Aline Van Barentzen, the little Boston pianist who at eleven years of age is a laureate of the Paris Conservatoire, made her first bow to an English audience. Lacking, or ignoring, restraining influences, she rushed in where angels under twenty-five should be afraid to tread, and boldly grappled with the "Appassionata" Sonata, for which she atoned later with Chopin's Ballade in A flat, the Fantasia Impromptu and a Nocturne. Even London, ever ready help and encouragement to the *Wunderkind* though it be, could not sanction her choice of the "Appassionata," while admitting that under the circumstances this "youthful and obviously talented pianist" did "extraordinarily well."

It is recalled that Hungary's little Ernst von Lengyal, the most remarkable of all these pianists-in-arms, essayed Beethoven's "Emperor" Concerto at a London concert last year. The public forgave him and tried to forget.

ON the invitation of Eugène Ysaye, Frank van der Stucken gave the good people of Brussels a taste of Cincinnatti's quality at the last of the Ysaye Concerts in Belgium's capital. It did not escape the attention of the reviewers that "his style of conducting is simple and clear, and his reading of Strauss's 'Tod und Verklärung' was admirable throughout." The soloist of the concert was Fritz Kreisler.

BLOOD-POISONING is the spectre that haunts pianists when a pin-scratch or a sliver causes sleepless nights of worry. Alfred Grünfeld, he of the true Viennese elegance of style, is one of the exceptions who do not worry, and just at present he is paying the penalty for his indifference to what his colleagues would consider a just cause of alarm.

A few days ago two fingers of his right hand became inflamed, but as the pain was slight he paid no attention to it. Subsequently, however, the inflammation spread to the entire arm, and his doctors ordered a complete rest. Result: Paris and London engagements cancelled and Mr. Grünfeld taking an enforced vacation. J. L. H.

Finds the Most Interesting News in "Musical America"

MONTREAL, March 18, 1909.

To the Editor of MUSICAL AMERICA:

I enclose check for a subscription. I receive many musical papers from all parts of the world, but it is in MUSICAL AMERICA that I find the most interesting musical news.

Wish you all the success you deserve.
CHARLES-ÉMILE MONTY.

A new Irish soprano named Kitty Ryan is attracting attention in London just now. She has received an offer from Charles Manners to join his English opera company, but has wisely refused it in order to continue her studies longer.

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AMERICAN MUSIC IN FLORENCE

Mrs. Samuel H. Shank Wins Success in Opera and May Appear Again in This Country—Mme. Barracchia's Singing Delights

FLORENCE, ITALY, March 10. — Musical events, at least those of interest to Americans, are so rare in this city of ancient culture and art that the chronicler looks about despairingly. The picture galleries of Florence are the admiration of the world; her streets are lined with beautiful and historic palaces and churches, and her very soil is redolent of marvellous poets and artists, but in the domain of modern and present-day artistic activity, including even that of plastic and pictorial art, in which her past fame is, of course, unrivalled and inextinguishable, she occupies a place of scarcely more than secondary importance.

As for music, it hardly exists here, at least in a form satisfactory to critical and educated tastes, although of its kind there has been enough and certainly to spare. We have had, since the last writing, the carnival season of opera, in which, besides the old and never-failing acquaintances still nearest to the Italian heart, "Aida," "Rigoletto" and "Un Ballo in Maschera," and Giordano's "Andrea Chenier" were given.

In one performance of "Aida" an American soprano, the wife of Samuel H. Shank, United States consul at Mannheim, in Germany, appeared under the name of Norma Romana in the title rôle, and had a great success. Mrs. Shank was formerly a member of the Savage Opera Company in the United States, and had recently been studying in Rome with the baritone, Aristide Franceschetti, in which city she has also had a number of private engagements. It is said that her prospects are alluring, and that she may soon be heard in one of the large American opera houses. Her principal rôles are *Aida* and *Amata* in "Un Ballo in Maschera."

Another American, named Paul Allen, who is a resident in Florence, gave a concert of original compositions, entirely in chamber music forms, consisting of a string quartet, a piano trio and a sonata for cello and piano. He showed ability, and his compositions received the applause of a large and critical audience. He is a pupil in composition of Scontrino, and in piano of

Buonamice. He played the piano parts at this concert.

The most recent event in which American artists participated was the piano and vocal recital last Saturday afternoon at the Scala Filarmonica, by Mme. Kate Bensberg-Barracchia and Clarence Bird, pianist.



MME. BENSBERG-BARRACCHIA
She Appeared in Recital with Clarence Bird in Florence Recently

Mme. Barracchia is one of the best known artists in Florence, in which city she has resided since her retirement ten years since from a brief but exceptionally successful operatic career. On the occasion of this concert she revealed herself in full possession of her charming vocal powers, and equally capable in old Italian airs, German lieder or modern French songs, as in her particular field of coloratura arie. It was delightful to hear that old "Cheval de bataille," "Bel Raggio," sung with such ease and accuracy and such beauty of tone, while

a moment later we were by the same artistic skill immersed in the sombre and grave lyricisms of Brahms. The concert was in every way most successful, and an extremely distinguished Italian and foreign audience was present.

Still another American, the violinist, Julius Harnisch, is at present figuring in concert programs, he being announced for two concerts of chamber music with Ug. Cagnacci, a local pianist. Word comes to us here of the success being achieved in America by Albert Spalding, who, although an American, has lived all his life in Florence.

CLARENCE BIRD.

MARY GARDEN TO BE PRINCE'S BETTER HALF?

American Prima Donna Ruminating on Matrimonial Decision Awaited by Russian Nobleman

According to newspaper reports, Mary Garden, Oscar Hammerstein's prima donna, has admitted that she is seriously considering marriage to Prince Mavrcordato, a Russian nobleman.

The wooing of the handsome singer by the big Russian peer has been the talk of two continents for the past three years. He followed her everywhere, and last Spring it was announced that the couple were engaged to be married.

The fact that the Prince's wooing had not been in vain first became known last week, when Miss Garden was conversing with friends on the stage of the Philadelphia Opera House. Asked what were her plans, she replied:

"Oh, I sail for Europe on April 13, and when I reach Paris, about a week later, I will give my answer to Prince Mavrcordato, who has been in love with me."

The nobleman pleaded with her to marry him last Spring when the engagement was announced, but she held him off with a promise of a definite answer until after the conclusion of her American engagements.

Prince Mavrcordato is a well-known figure on the Continent, and comes from an old and honorable Russian family from the southern part of the Muscovite empire. He is a man of imposing appearance.

A natural son of the mad King Milan of Serbia has made his debut as a singer of French and Hungarian songs in a Budapest café.

SONG RECITAL BY THE BARCLAY DUNHAMS

American Interpreters of Songs in English Give Unique Entertainment at Mendelssohn Hall

What was described as a "unique song recital" was given in Mendelssohn Hall last Thursday afternoon by Mr. and Mrs. Barclay Dunham, who were announced as "American interpreters of songs in English." The latter did the singing, while her husband played the piano accompaniments and read a lecture on songs in general and those on the program in particular.

Mr. Dunham, in the opening remarks, said that the recital was unique because the singing was better than the lecture, while the song were selected for their intrinsic beauty, and not for the purpose of showing off the singer's voice, and English words were used so that the musico-poetic content of the compositions might be fully appreciated.

His running commentary was illuminating and suggestive, while Mrs. Dunham, in a high, sympathetic voice, interpreted the songs in a manner conducive to musical edification.

The program consisted of Elgar's "Speak Music," six songs by Grieg, a group by Tchaikowsky, "Nightingale," "Oh, Death Is Like the Cooling Night" and "Love Songs," by Brahms; five compositions by Robert Franz, and "Eden Rose" and "Bisesa's Song," by Arthur Foote.

S. Lewis Elmer, organist of the Memorial Presbyterian Church, Brooklyn, and a well-known teacher, is giving a series of Lenten recitals on Wednesdays, at which many of the great organ works are being played. He is also conducting a series of oratorio services at which celebrated choral works are performed. The next one to be sung will be Sir Arthur Sullivan's "Prodigal Son." Among those which have already been sung are Gaul's "Ruth" and "The Holy City," Mendelssohn's "St. Paul," Woodman's "Message of the Star" and Macfarlane's "Message from the Cross."

Max Reger's new "Symphonic Prologues" for orchestra met with a hostile reception at a recent concert in Cologne.

A new oratorio by Albert Fuchs, entitled "The Millennium," has made a pronounced success in Dresden.

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NEW YORK, April 19, 1907.

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THADDEUS RICH HAS SUCCESSFUL RECITAL

Concertmaster of Philadelphia Orchestra Receives Ovation for Masterful Playing

PHILADELPHIA, March 23.—Thaddeus Rich, concertmaster of the Philadelphia Orchestra, gave a large audience at the Academy of Music a rare musical treat last Friday at his violin recital, and added many more admirers to his already long list. His artistic renditions of compositions that only a master can interpret to the satisfaction of the critical, brought repeated outbursts of applause. From beginning to end the concert was marked with the keenest interest of a class of music lovers such as only a recognized virtuoso can attract.

The program opened with Paganini's Concerto in D major, the intricacies of which were mastered by Mr. Rich with an ease that left nothing to be desired, even by the most critical. His interpretation of the Concerto in D major by Tchaikowsky, followed by Bach's "Ciaccone," Beethoven's Romanze in G major, Hungarian Dance, Brahms-Joachim, and the "Airs Russe," by Wieniawski, added to the delight and enthusiasm. Mr. Rich's playing during the entire program was marked by technical exactness, a pure and sympathetic quality of tone, and an authoritative style of interpretation.

The Royal Italian Band, Joseph Troile, conductor, gave a well-attended concert at Musical Fund Hall last evening. The assisting artists were Anna Elizabeth Kelly, contralto, and Frederick C. Freemantel, tenor.

Gounod's "Redemption" and "De Profundis" were excellently sung this evening by the vested choir of St. Luke's Church, Germantown, under the direction of George Alexander West, with accompaniment of organ, tympani and harp.

An interesting concert was given on March 22 by the Kneisel Quartet at Witherspoon Hall. The selections were from Debussy, Schumann and Schubert. Mrs. Thomas Tapper, pianist, and Ludwig Manoly, double bass, were the assisting musicians. Schubert's Quintet for piano, violin, cello and double bass was especially well rendered.

The Junger Maennerchor gave an "Opera Evening" last night in the hall, Sixth and Vine streets, before a large audience. "Die Abreise," a musical comedy in one act, the music by Eugen d'Albert, was presented with the following cast: G. Russell Strauss, Caroline Schrenk and Paul Volkmann. Richard Wangemann was stage manager and Louis Koermenich was at the piano.

Mayor Reyburn sent to City Councils last week a message asking for an appropriation of \$15,000 in accordance with his promise to the Philadelphia Orchestra Association to raise the necessary funds for a series of Summer concerts. S. E. E.

In view of the present crisis, managerial and financial, at the Paris Opéra, Richard Strauss has withdrawn his consent to the production of "Salomé" there this season.

WELL-TRAINED CHORUS SINGS WITHOUT DIRECTOR



READING, PA., CHURCH CHORAL SOCIETY

The Performances of This Chorus Are Unique in That They Sing Without a Director

READING, PA., March 22.—The Church Choral Society of this city presented Haydn's "Creation" in the First Baptist Church on March 2, with Caroline Hudson, soprano; John Young, tenor, and Frank Croxton, bass, as soloists.

This society is unique in that it sings entirely without direction. The chorus is

trained by Edward H. Knerr, who presides at the organ during all performances. This body of singers has been developed to such a degree of efficiency that their shading, precision of attack and finish and all matters usually depending upon active direction are almost faultless. The perfection of the rendition was a testimo-

nial to the careful training by Mr. Knerr. The solo parts were well handled by the various artists, who roused the audience to such a pitch of enthusiasm that the usual church custom of no applause was broken early in the program. Mr. Knerr's organ accompaniments were sympathetically played.

Gilbert Writing a New Opera

LONDON, March 20.—The musical world is interested in the announcement that W. S. Gilbert, after a long rest, is writing a new opera. The work is to be fanciful in character, and will deal with fairies. Edward German, who completed the music for "The Emerald Isle," after the death of Sir Arthur Sullivan, and who has composed two other operas, is writing the music.

Alma C. Grafe, violin; C. May Staake, piano, and Ada McIntyre, soprano, pupils of the Philadelphia Musical Academy, gave a recital at the school on March 9.

Mme. Calvé Says She Won't Retire

Mme. Emma Calvé announced positively this week in her apartment in the Hotel Netherland that all the reports that she was to retire permanently from the operatic or

concert stage were false. "It is true I shall sail for the other side on the St. Louis on April 3," she said, "but I intend to sing in Paris. This does not mean a farewell, either to my native country or to America."

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FEDERATION CLUBS APPOINT DELEGATES

Biennial Convention Becomes Absorbing Topic with Women's Music Societies

MEMPHIS, March 22.—Already the stir of interest in the coming biennial convention of music clubs is being felt among the various organizations. Many delegates have been appointed, and more will be selected within the next few weeks. All things point to the most successful meeting in the history of the Federation. Mrs. Heber Knott, the assistant press secretary at Grand Rapids, is doing splendid work for the Federation. All inquiries as to local affairs should be addressed to her.

The Morning Etude of St. Louis, Mo., is doing splendid work, and at the close of the season will have completed the most progressive season in its existence.

In February the Rubinstein Club of St. Louis, Mo., gave an elaborate program, assisted by the St. Louis Ladies' Quartet.

The Morning Musical of Syracuse, N. Y., has just given its eighth recital, under the direction of the club's music committee. Those taking part in the program were: Evelyn Blake, Laura Ormsby, Stella Kraus, Ethel Connell and Daisy Connell.

The Ladies' Friday Musical of Jacksonville, Fla., have just had a most successful public concert. Arthur Hartmann, violinist, has been engaged by the club to give a concert on the evening of April 1. The year closes on May 1, on which date the club expects to offer another free concert to the public. On this occasion all com-

positions performed will be by Mendelssohn. The Friday Musical is increasing in membership and popularity, and is making elaborate plans for next season.

From Mrs. Glascock, State director for North Carolina, comes a report of the work of the Charlotte Woman's Club. At the last meeting of the club a Chopin Centennial program was rendered, and on February 23 a concert was given. An effort is being made to raise \$25 for the prize fund of the Federation. NOLA NANCE OLIVER.

TONKUNSTLER CONCERT

Songs by Eugenio Pirani Heard at Society's Musicales

A music appreciative audience thronged the concert of the Tonkünstler Society at Assembly Hall, on East Twenty-second street, New York City, last Tuesday evening, March 16.

Features of the performance were a number of songs by the composer, Eugenio Pirani. They were: "Tausenderlei," "Liebschen Mein," "Mein Kindchen Ist Fein," "Schacke, Schacke, Reiterpfred," and "Die Vision des Ideals." Alma Webster Powell, soprano, sang all with taste and skill, and was ably accompanied by the composer. The latter also wrote the words of the above, Mme. Powell making the English translations.

The program began with Simonetti's Sonata No. 2, in C major, for violin and piano, was played by Mr. and Mrs. Karl Feininger.

Raff's Trio for piano, violin and cello, in G major, was rendered by Augusta Schnabel-Tollefsen, piano; Carl H. Tollefsen, violin, and Oliver H. Anderson, cello.

JOSEPHINE SWICKARD HAS A BUSY SEASON

New York Soprano Engaged for Many Return Appearances with Important Societies

Josephine Swickard, soprano, is having a busy season. Some of her recent engagements were the McIntyre Chamber Music Concert, Plainfield, N. J., February 11; Carnegie Lyceum, New York, February 25; Orpheus Club, Easton, Pa., March 9; German Press Club, New York, March 14.



JOSEPHINE SWICKARD

Soprano Whose First American Season Has Been a Great Success

the latter occasion winning for her more than usual commendation.

During April Miss Swickard will make a trip to the Middle West, her second this season, where she will sing a return engagement with the Detroit Symphony Orchestra, and in Indianapolis with the Mannerchor. She will also appear in "Judas

Maccabeus" in Bethlehem, Pa., during May. Miss Swickard, who is having her first season in America this year, has made an excellent impression at her concerts, and has had many return engagements. She has been engaged for some of the most important choral societies and clubs, and has demonstrated by her artistic work that she is a singer whose prominence will increase with each season.

SPRING FESTIVAL FOR ALTON

New Overture, by W. D. Armstrong, to Receive Its First Performance

UPPER ALTON, Mo., March 22.—The Spring Festival will occur on May 3 and 4 and will consist of three concerts, one by the Thomas Orchestra, of Chicago, with soloists, a symphony concert by the same organization, and the rendition of Mendelssohn's "Elijah" by a chorus of 100, soloists and orchestra, the latter under the direction of Mrs. C. B. Rohland, of the faculty of Shurtleff College. The soloists will be Miss Percival Allen, Margaret Keyes, Herbert Witherpoon and Dan Beddoe.

A feature of the festival will be the first performance of an overture for orchestra, "From the Old World," by William D. Armstrong, the director of the music department of Shurtleff College. Mr. Armstrong is a well-known teacher and composer, and has many works, in all forms, to his credit. The overture will be played by the Thomas Orchestra.

Mary Lansing's Lenten Recital

Mary Lansing, contralto, gave a Lenten song recital in the Carnegie Lyceum, Carnegie Hall, on March 23. She was assisted by Paul Kefer, cellist, and John M. Cushing, accompanist.

Miss Lansing sang one aria, Gounod's "More Regal in His Low Estate," and several groups of songs which included an air from "Stradella," "The Cross," Harriet Ware; "Seeligkeit," Van der Stucken; "Das Mädchen Spricht," Brahms; "Der Freund" and "Zur Ruh," Wolf; "Vergebliches Ständchen," Brahms; Willeb's "Way of June"; Harriet Ware's "Boat Song"; Cowen's "A Birthday"; Bizet's "Agnus Dei"; Nevin's "Oh, That We Two Were Maying"; "L'esclave," Lalo; "Chanton les Amour de Jean," Weckerlin; "Le Cloches," Debussy; "Printemps," Saint-Saëns. She displayed great variety in her treatment of these widely differing numbers, and interpreted with intelligent artistry.

Paul Kefer was an able assistant both in obbligati and soli.

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Giulia Strakosch, Now a Successful Singer, Tells of Early Operatic Days

LONDON, March 15.—Musical London is deeply interested in the work of Giulia Strakosch, a New York girl, whose charming personality and artistic gifts have won her a host of friends. She has opened a studio in Berkeley Square, pronounced "Barkely" here, not far from Hyde Park.

In this attractively appointed apartment I had a chat with Miss Strakosch the other day. She declared that she was practically reared in the property room of the Metropolitan Opera House, in the days when her father was instrumental in bringing to America the leading opera stars of the time.

Miss Strakosch is a niece of Adelina Patti; her father was Max Strakosch, who, with his brother Maurice and Colonel Mapleson, is conspicuous in American operatic history.

"As a child, with my brothers and sisters, I spent many an hour playing in the property room, coming in contact daily with the great singers," Miss Strakosch told me. "It was there that I had to crawl in haste under the piano when Brignoli, the silver-voiced tenor, as he was known, used to come into the room, for he persisted in showering upon my lips unwelcome kisses."

Unlike her sister, who sang successfully in opera until she married and settled in Boston, Giulia did not seem to possess a good natural voice. She studied at the age of thirteen with Moderati, in New York, and at fifteen with Tom Carl.

When she was eighteen, Clara Louise Kellogg, who is married to Miss Strakosch's cousin, Carl Strakosch, took her abroad and had her voice tried by every teacher of note in Paris, all advising her to give up the idea of opera, as she had not sufficient voice. She spent four years at this time with Clara Louise Kellogg, going twice around the world and studying with her traveling companion meanwhile. Finally this teacher, who has been and is as a mother to her, told her that she couldn't sing because she was "too stubborn."

Thereupon Miss Strakosch gave up the idea of becoming a prima donna and went upon the stage, playing for two years with William Faversham. Here she met Lillian Russell, who told her that Harriet Clapper Morris had "restored" her voice, and Miss Strakosch immediately sought out this teacher in New York, again throwing herself into the study of singing.

"Miss Morris did for me what every teacher of singing in Paris had declared to be impossible," said Miss Strakosch, "for in a few months my voice was extended from a range of but one octave to nearly three, and I found to my delight that it



GIULIA STRAKOSCH.

The American Soprano as "Mimi" in "La Bohème."

was of sufficient power and quality to enable me to sing the principal operatic soprano rôles."

After spending a year with Mrs. Morris, during which time they also traveled together in Europe, Miss Strakosch went to New York, whence she has but recently returned from her engagement to sing Zoradie in "Algeria," at the Broadway Theater.

Miss Strakosch has now an engagement to sing the title rôle in "Carmen" at twelve performances to be given in April and May at Nantes, France, and has just left London for Rome, Italy, where she intends coaching for the traditions of the part with Clara Louise Kellogg, who made one of her greatest successes in that rôle. She returns to London for the Summer "season" here, and on July 8 is booked for a recital of her own at Steinway Hall. During the Summer she will coach other rôles with Mrs. Morris, who comes abroad then.

LILLIAN JEFFREYS PETRY.

Chooses "Musical America"

PITTSBURG, PA., March 5, 1909. To the Editor of MUSICAL AMERICA:

Enclosed find check for \$4 for my subscription and for a new subscription for one year. Mrs. Von Kunits, the wife of the director of our School of Music and Art, wishes to make a birthday present to a friend in the form of the best musical paper obtainable in America, and for this reason has chosen your paper.

RALPH ALLEN, Secretary,
Von Kunits School of Music and Art.

Earle Douglass Laros, pianist, of Easton, Pa., assisted by J. Ellsworth Slyker, baritone, recently appeared in recital at the New Century Club House, Wilmington, Del. The concert was enthusiastically received by the audience. Mr. Laros's numbers were the Bach Chromatic Fantasia and Fugue; Pastorale and Capriccio, Scarlatti-Tausig;

"Tambourin," Rameau-Godowsky; the Chopin Berceuse, a Valse and five Etudes; the Schubert-Liszt "Soiree de Vienne"; Poldini's "Marche Mignone"; Henselt's "If I Were a Bird"; the Wagner-Liszt "Spinning Song," and the Moszkowski "Caprice Espagnol."

AMERICAN INSTITUTE RECITAL

Annabelle Wood and J. F. Rice Present
an Interesting Program

On Tuesday evening, March 16, Annabelle Wood, a pupil of Kate S. Chittenden, assisted by Ruth Sweet, soprano, and John Frank Rice, violinist, gave a recital at the American Institute of Applied Music to a very large audience, with the following program:

Violin Sonata, Opus 13, Grieg; Tu fai la Superdetta, Secchi; Pastorale and Capriccio, Scarlatti; Nocturne in D Flat, Chopin; Rondo Brillante, Weber; Romance, Svendsen; "I Drink the Fragrance of the Rose," Clough Leighton; Barcarolle, J. H. Rogers; Ballade, Debussy; Cradle Song with Intermezzo, Sternberg; Staccato Etude, Rubinstein.

The Grieg Sonata went with fine poise and a capital adjustment between the performers. Mr. Rice, who is Herwegh von Ende's first assistant, played the Romance by Svendsen with fine tone and broad effects. Miss Sweet, a pupil of Paul Savage, has a clear, resonant soprano voice, and her songs were received with favor. Miss Wood is a young pianist with temperament, good technic, large, mellow tone and good self-control. She received an ovation at the hands of her friends, and the concert was one of the best that has ever been given at the institute.

T. Scott Buhrmann Ends Recitals

T. Scott Buhrmann, organist and choir-master of the Morningside Presbyterian Church, Harlem, recently finished a series of recitals that were in many ways unique. No soloists appeared, the interest of the audience being held entirely by the worth of the organ compositions played. Few arrangements of works written for voice or other instruments were used, it being Mr. Buhrmann's belief that the literature for organ is complete enough for all ordinary purposes. The entire D Minor Symphony of Guilmant, with the principal parts of the fifth and sixth sonatas, three Mendelssohn sonatas, four masterpieces by Bach, and many modern pieces furnished the scheme for the series. A composition by an American writer was a feature of each recital.

Richard Strauss's symphonic poem, "Thus Spake Zarathustra," has been the subject of violent discussion in Rome since its recent performance there under the direction of Schleevoigt, the Finnish conductor.

BERLIN HEARS NEW ORCHESTRAL WORKS

Oskar Fried Introduces Choral Novelties Also—Mottl as Guest Conductor

BERLIN, March 10.—Although Strauss's "Elektra" has monopolized public attention of late, there has been no lack of good concerts, many of which have been well attended. Berlin is notoriously behind hand in bringing out important orchestral and choral novelties, and Oskar Fried made an energetic protest against this reproach at the third concert of the Society of the Music Friends, of which he is director, by introducing no fewer than four works unknown to this public.

These were Vladimir Metzl's Symphony in C Minor, which showed an advance over the composer's work in his opera "Die Versunkene Glocke"; a "Symphonic Fantasy" by the Swiss composer, Volkmar Andreae; Siegmund Hausegger's "March of the Dead," for male chorus and orchestra, and Fried's own "Erntelied," also for male chorus and orchestra, which was brought out elsewhere several years ago, and is an effective, if somewhat theatrical, socialistic "Marseillaise."

At the regular symphony concert of the Royal Opera House Orchestra Richard Strauss continued his course of "Beethoven according to Strauss." This time the "Pastorale" Symphony was the one chosen, and the conductor surprised his audience by the poise and objectivity of his reading of the work. The program also contained his own "Sinfonia Domestica" and Schumann's "Manfred" Overture.

Another notable concert of the month was that given by the Philharmonic Orchestra, under Felix Mottl's direction. The Munich conductor also gave the "Pastorale" the place of honor on his program, and associated with it Wagner's "Faust" Overture and Liszt's "Tasso." As soloist Franz von Vecsey, the young Hungarian violinist, scored a triumph with his mature reading of the Beethoven concerto.

Elman to Return Next Season

Mischa Elman's season has been such a success that the artist has signed another contract with Henry Wolfsohn for his next American tour. The dates for his present tournee are almost entirely booked. Elman will play in Australia between August and December, 1909.

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Music and Musicians in Chicago

CHICAGO, March 22.—April will be another busy month for Marion Green, the popular baritone. Early in the month he will sing at Cleveland, with the Lakewood Choral Society, the "Children's Crusade." He will sing the same oratorio here with the Apollo Club. He will be heard in Milwaukee with the Arion Club, and will sing *Valentine* in Gounod's "Faust." The following day he will sing "Elijah" in Beloit, Wis., leaving after the orchestral concert in order to reach Aurora in time to sing in the "Redemption."

The Cosmopolitan School of Music gave a successful pupils' recital at Cable Hall last Tuesday. Lenah Loofbourrow, a pupil of Hanna Butler, sang French and English songs admirably. Corene Bain, a pupil of S. M. K. Gandell, was heard in Schumann's "The Soldier's Bride," in which she reflected great credit upon her teacher. The other pupils, R. J. Urbanus, tenor, and Mary Cameron, pianist, completed the program.

The Fisk Teachers' Agency has placed Beatrice Elphic and Jirah B. Cole, wife of J. Cole, director of a church in Evans-ton, to be soloists at the Easter services of the First Presbyterian Church.

Edgard A. Nelson appeared with much success at Macomb on March 18. He played the following day in South Bend, Ind. Mr. Nelson is teaching at the Bush Temple Conservatory, but is still giving recitals. In April he will be soloist at Turner Hall, on the 26th at Nashville, Tenn., and on May 24 at Valley City, N. Dak.

Bohumil Michalek, violinist, will soon give a recital at Music Hall. For next week he has announced a pupils' recital, each number on the program to be played by a pupil born or living in a different State.

Volney L. Mills, tenor, gave a song recital on March 17, at Whitney Opera House. He has a light lyric tenor voice, of excellent quality. Nellie M. Orr was the accompanist. The assisting artist, Adams Buell, won the favor of the audience by his excellent rendition of Liszt's *Fantasie and Fugue*. He played also "Rigaudon," by Raff, *Nocturne* by Grieg, and *Caprice* by Paganini, arranged for piano by Shumann.

Agnes Lapham gave an interesting piano recital at Kimball Hall on March 18. The program, which included "Song Without Words," Mendelssohn; *Impromptu*, op. 90, No. 2, by Schubert; Schumann's *Noveltte*,

op. 21, No. 1, and a group of Chopin pieces won the hearty applause of the audience.

Anne Shaw Faulkner will give her stereopticon lecture recital on "Parsifal," with Marx E. Oberndorfer, pianist, on April 1, at Music Hall. Miss Faulkner has obtained her material in Germany and at the Bayreuth Festival, and her rare collection of slides is her exclusive property.

Eleonora Atkinson, a brilliant pupil of Etta Edwards, was heard in a private recital at Etta Edwards's studio last week. Miss Atkinson is the possessor of a rich, pure and strong contralto voice. She was formerly in Boston, where she studied under Mme. Edwards, but she came to this city, with her teacher, to continue her studies. She will be heard in a public recital before returning to her new home in Indianapolis, Ind.

The pupils of Ruth Burton gave a recital on March 20 at the Mary Wood Chase School of Artistic Piano Playing.

Julia Heinrich, the well-known contralto, has just returned from a successful tour "down East." She sang with great success at the Bohemian Club, in New York, and was heard in Philadelphia at Witherspoon Hall, in a joint recital with Ellis C. Hammond, pianist. She will give a song recital at Mendelssohn Hall, New York, on April 21. Her father, Max Heinrich, will be at the piano. Miss Heinrich has canceled her contract as contralto soloist with the Chicago Symphony Orchestra, as she and her father will move next week to New York, in which city they will open a studio.

Miss Heinrich will study the French and Italian repertoire with Victor Maurel.

Nora Bayes, who sings the leading rôle in the "Follies of 1908," is the pupil of Ooliata Zimmermann, and has never studied with any one else but that distinguished instructor.

The Beethoven Trio gave a concert at Shotwell Hall on March 22, which was attended by an appreciative audience.

Frederick Ward is the manager for the Frederick Ward Institute of Oratory, which will be located at North White Lake, N. Y., one of the most beautiful Summer resorts in New York State. His curriculum is to be practical, and will enable ministers, lawyers, teachers in all lines to combine a month or two of training in public speaking with the pleasure of a Summer vacation.

Garnett Hedge, tenor, will sing the title rôle of Handel's "Samson" at Denver, on April 15.

The Chicago Musical College gave, on Saturday morning, March 20, a musicale by pupils of the school of opera. The third act of Thomas's "Mignon" was performed under the direction of William Castle. R. D.

Morse Pupils Win Favor in Boston

BOSTON, March 20.—The recital by pupils of Frank E. Morse last Friday evening in Steinert Hall gave an evening of much pleasure to a large and enthusiastic audience, and served once more to emphasize the fact that Mr. Morse does not fail to produce excellent results with his pupils.

Of the many professional pupils of Mr. Morse who are now appearing in oratorio, concert and recital, one of the most successful is Frederick Hastings, the baritone, who sang last week, Saturday, at the concert given by Mme. Nordica in Symphony Hall, and who has accompanied the prima donna on her present extensive tour of the United States. Mr. Hastings was warmly received and was given the same excellent press notices here that he has received throughout the tour.

Mr. Morse is a conscientious worker, and is recognized as a competent judge of the possibilities of the voice.

Deserving of special mention on the program of Friday evening was the singing of the "Pagliacci" Prologue by Oscar C. Le Bart, a Recitative and Aria from Gounod's "Queen of Sheba," by Edith Richardson, and an old English song by Ethel Dickinson Shaw. D. L. L.

Début of Etelka Gerster's Daughter

BERLIN, March 20.—American friends of Mme. Etelka Gerster, the great German prima donna, who made triumphal journeys throughout the United States during the 80's, will be interested in knowing that her daughter, Fräulein Berta Gerster, has just made her professional operatic début under her mother's auspices.

She was introduced to the public last Sunday evening at her mother's home in a series of scenes from the works of Mozart, Mascagni and Massenet. The young woman has a light and flexible contralto voice, with splendid technical facilities, and the judgment of the critics present was that she was destined to be Gerster redivivus.

Fair in Its Treatment of Individuals

NEW YORK, March 18, 1909.
To the Editor of MUSICAL AMERICA:
Enclosed find check for my subscription to your excellent paper. It is a great pleasure to read a paper so full of musical news from all sources, and so fair in its treatment of individuals. DELLA THAL.

CLOSING CONCERT OF TSCHAIKOWSKY CYCLE

"Nutcracker" Suite and "Pathétique" Symphonies on Last of Mr. Damrosch's Programs

Walter Damrosch closed the Tschai-kowsky Cycle on Sunday afternoon, March 21, at Carnegie Hall, with the following program:

Casse-Noisette Suite, Op. 71 (1891-1892). 1. Overture Miniature. 2. Danse Russe (Toys and Sweets). 3. Ranz Arabe (Coffee). 4. Danse Chinoise (Tea). 5. Danse des Mirlitons (Whistle-pipe Dance). 6. Danse des Fleurs. Songs, (a) Mignon's Songs, (b) Berceuse, (c) During the Ball, (d) Serenade, sung by Mme. Kaschowska. Symphony, No. 6, Opus 74 (Pathétique) (1892-1893).

The Nutcracker Suite produces its invariable effect of irresistibly sweeping the audience into Fairyland. This little suite, which passes so quickly, cannot be heard too often. It stands perhaps at the head of its composer's lighter works, and is unquestionably the most popular.

Mr. Damrosch gave in most respects a very satisfying performance of the great "Pathétique" Symphony. The opening Adagio did not go with perfect smoothness, but all was well after entering upon the Allegro. The striking dramatic features and large outlines of the work throughout were given by Mr. Damrosch with a perfect understanding of their meaning. The great expressive points of the Symphony were carried, and there was nothing more serious to take exception to than the tempo of the second movement, which might have been a shade faster. This is, however, always debatable ground.

This work both stimulates and baffles the desire for verbal expression. It strikes the modern consciousness squarely in the middle—is irresistible and unescapable. The prediction that its effectiveness would soon wear out has not been fulfilled. The wonderful art of the third movement reveals its infinite and varied marvels more and more plainly at every hearing. The songs, which were postponed from the last concert were sung by Mme. Kaschowska in a manner impossible to describe.

The audience was the largest which has yet attended the concerts of this cycle.

Nicolai von Wilm, the composer, celebrated his seventy-fifth birthday in Wiesbaden a fortnight ago.

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MARGUERITE ANDERSON HEARD IN FLUTE RECITAL

Gives Concert with Irwin Hassell, Percy Hemus, Clarence Eddy, Roa Eaton and Ludmila Vojacek.

Marguerite de Forest Anderson, who is probably the best woman flutist in America, appeared before a large audience in concert, with a number of artists, at Mendelssohn Hall last Thursday evening.

The mistress of the classic instrument proved to be quite an attractive personage, and, what is more to the purpose, she is a flutist of quite exceptional skill. Out of her magic tube she breathes beautiful things—things that range from a round diapason tone to the keen clearness of a fife, and things that show that the flute can be made almost as sympathetic as the cello, and can be used for almost as great a display of digital dexterity as the violin.

Carl Reinecke's "Undine" began the program, pianist Irwin E. Haswell accompanying Miss Anderson.

The concert showed her versatility, two of her songs, "O Memory" and "The Pirate Once Said," with words of her own composition, following, Percy Hemus, baritone, delivering them in a pleasing manner.

Two flute solos came next, being a composition by Coedes-Mongin, and Donjan's "Prayer," with organ accompaniment by Clarence Eddy. In this latter work the contrasts of her capabilities were well shown, it being remarkable for its expression and tone color. Kohler's "Papillon" was used to display splendid technic.

The balance of the entertainment consisted of a piano solo by Hassell, a Saint-Saëns composition played by Miss Anderson and Mr. Eddy, two songs by Roa Eaton, soprano, the latter with flute obbligato, with a beautiful piano accompaniment by Ludmila Vojacek, and a Handel sonata played by flute and piano.

Recital at Dudley Buck, Jr.'s, Studios

Bessie Cunningham, soprano, and George S. Morrissey, basso cantante, pupils of Dudley Buck, Jr., gave a short musicale in the latter's studios at Carnegie Hall on March 16. Elsie T. Cohen and Alma Moore presided at the piano.

Miss Cunningham sang an aria from Puccini's "La Bohème," Strauss's "Voce di Primavera" and Clough-Leigher's "April Heart" as solos, and a duet with Mr. Buck. Mr. Morrissey's numbers included Schubert's "Death and the Maiden," White's "King Charles," Chaminade's "On the Shore" and Woodman's "The Highwayman." Both singers displayed voices of excellent quality and training and were received with much appreciation.

Mr. Buck appeared in two songs from Landon Ronald's "Cycle of Life." He was enthusiastically applauded and was forced

AMERICAN MUSIC STUDENTS IN BERLIN



A Musical Gathering at One of Mrs. McDunnough's Sunday Night Suppers

BERLIN, March 5.—The accompanying illustration shows a group of American and English students in Berlin after one of Mrs. McDunnough's Sunday night suppers. Mrs. McDunnough is matron of the American Church, and librarian also. The following are in the picture: D. W. Kurtz, Canton, O.; Thomas Kenyon, Accrington, Eng.; Mrs. McDunnough, James McDunnough and Grace McDunnough; Margaret Damm, Omaha, Neb.; H. C. Anderson, Hopkinton, Ia.; Jessie Robinson, Norwich, Conn.; Louis Baker, Appleton, Wis.; O. A. Tressmann, Minneapolis, Minn.; Lewis J. Hathaway, Montpelier, Vt.; T. Jones Parry, Wales; Robert T. Blair, Emporia, Kan.; F. B. Clogg, Cambridge University, England; Edith Anderson, Hopkinton, Ia.; Bessie Grogg, Berkeley, Cal.; M. E. Hubbel, Bryan, O., and Jason Moore, Port Huron, Mich.

to respond with an encore. There was a large audience present.

The closing society event of a particularly active American season in Berlin was a smart musical tea which was held in the Hotel Esplanade on the afternoon of March 24, under the auspices of the American Woman's Club. The entertainment was supplied by a string quartet of the Philharmonic Orchestra and an all-American group of artists, including Putnam Griswold, baritone of the Royal Opera; Max Bendix, violinist; Ida Reman, soprano, and Cornelia Wider Possart, pianist.

The Nora Clench Quartet introduced Sergius Tanieff's quartet in B flat major, op. 19, in London recently. Nora Clench is a Canadian violinist who has made London her home of late years.

"Parsifal" at N. Y. College of Music

Two lectures on "Parsifal," illustrated on the piano, delivered by Dirk Haagsmans, will be features of the recital season at the New York College of Music, No. 128 East Fifty-eighth street, Carl Hein and August Fraemcke, directors. The lectures, which occur on March 23 and 29, will be most comprehensive in character.

Luisa Tetrassini, of the Manhattan Opera Company, was a guest at a beefsteak dinner given in the "Garret" at Reisenweber's restaurant, New York City, by Mrs. Jacob Litt. A feature of the evening was the reproduction of the guest's voice on a talking machine, which she appeared to enjoy.

Lillian Nordica will fill concert engagements in England in May and June.

MISSSES SASSARD AND MISS MUKLE ENTERTAIN

Artistic Recital Given in New York Studio by Well-Known Concert Performers

An artistic recital was given on Thursday afternoon, March 18, at the Gainsborough Studios, by Virginia Sassard, soprano; Eugenie Sassard, mezzo-soprano, and May Mukle, cellist, all of whom were excellently supported at the piano by Anne Ford.

Miss Mukle played the Sonata in E, by Valentine; two movements of the Lindner Concerto for Cello, "Am Springbrunnen," by Davidoff, and MacDowell's "Nautilus," arranged by herself. Miss Mukle showed a regal command of her instrument, and played as one speaking with authority. Her tone was broad and warm, her intonation accurate, and she rose easily to meet the technical difficulties of the concerto. The Misses Sassard pleased greatly in duets by Purcell, Dalroze and Dupont. They also gave a very spirited presentation of the dance duet from "Hänsel und Gretel."

Their higher artistic attainments, however, were revealed in their solos. Eugenie Sassard sang Hugo Wolf's fresh and brilliant "Er ist's" with much spirit and style, and rose to a great height of emotional expression in "Aus der Tiefe des Grames," by Max Bruch. Virginia Sassard rose to similar heights in Bruch's "Ave Maria," and gave a delightful interpretation to Loewe's "O Süsser Mutter." Her versatility was further shown in an aria of Debussy's and in H. Zay's "I've Been Roaming." Both singers have voices of excellent quality and of power, and in enunciation and in the use of several languages both showed the results of fine training. Their work was noteworthy in the perfect balance of lyrical and dramatic qualities which it exhibited.

Julia O'Connor's Song Recital

Julia O'Connor, contralto, will give her fourth annual song recital at the Astor Gallery of the Waldorf-Astoria on Wednesday evening, April 14. The program, which promises to be interesting, will include selections by Schumann, Saint-Saëns, Handel, Massenet and Gounod; also several of Harriet Ware's songs, in which Miss O'Connor will be accompanied by Miss Ware. The other artists who will be heard on this occasion are Maud Morgan, harpist; Hans Kronold, cellist, and Charles A. Baker, accompanist.

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NEW YORK, March 19, 1909.
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MELODY TO DISPEL PHYSICAL AILMENTS

National Society of Musical Therapeutics Discusses Various Tunes as Remedies

Man is a musical instrument. When he is thoroughly attuned to the beauties of life and nature he is as happy as the unmolested birds in the trees. When his soul vibrations are in discord with outer things he is miserable. Appropriate music will set his vibrations operating harmoniously and will drive dull care away.

This is the gist of a talk made by Charles Brodie Patterson at the meeting on Thursday of last week in Geneological Hall of the National Society of Musical Therapeutics. The lecture was illustrated by music, and was entitled "Influence of Music on Health."

Eva Augusta Vescelius, founder of the National Society of Musical Therapeutics, who introduced Mr. Patterson, said that two decades ago she became convinced that music had the power of healing diseases. From that hour her quest has been to learn all she could of the relation of music to health.

Mr. Patterson, who looks so well fed and healthy that his musical vibrations are undoubtedly not in discord, began his talk with some rudimentary psychology and explanations of mental phenomena. "Observe some figures written with chalk on a blackboard," he said, "and you are not moved one way or another. Yet Edwin Booth could recite the multiplication table in so dramatic a manner that the tears of his auditors were drawn. Music affects various people differently," he said, and he proceeded to illustrate, with the aid of Mrs. Karl Feininger, pianist. The first illustration was a Spanish dance, to demonstrate how the music set the feet going and made one pulsate with the desire to dance a fandango.

"Now we shall have a selection of what I call nature music," said Mr. Patterson. "It will give you beautiful thoughts, but does not touch the deeper emotions of a man's life." Mrs. Feininger played "Evening Star," from "Lannhäuser." This was followed by a selection from "Tristan und Isolde," which was characterized by Mr. Patterson as human love music. A selection from "Lohengrin" was used to depict the sublimest state of universal love, the love of God and mankind.

Mrs. Vescelius declared she once cured the toothache of a woman disciple by playing "She Touched the Hem of His Garment." Experiments have shown that with the pulse at 80 the playing of "Solvejg's Song," by Grieg, lowered the pulse to 76; "Träumerei," Schumann, dropped it to 64; "The Little Romance," by the same composer, raised it to 70, and 80 pulsations were reached when "The Invitation to the Dance," by Weber, was played.

Boston Not on Metropolitan's Itinerary

Chicago and Pittsburg will be the only cities visited on the Spring trip of the Metropolitan Opera Company, Boston having been eliminated because of the non-availability of a theater.

The Metropolitan company will open for a two weeks' stay in Chicago at the Auditorium Theater on April 12. On the following Sunday night an entire production of "Parsifal" will be given. The prices will be raised to \$7 a seat.

Following this engagement four performances will be given in Pittsburg, beginning April 26. Before the company disbands for the Summer two performances will be given in the Metropolitan Opera House, one of

which will be "The Bartered Bride," on April 30. The last performance in Brooklyn will be given on April 5.

With a few exceptions all of the principal artists will be taken on the trip, as well as the whole chorus and orchestra.

YOUNG CALIFORNIAN PIANIST INTERPRETS A CHOPIN PROGRAM



EULA HOWARD

**Young Player of San Francisco Who
Challenged Criticism of Her Interpretative Abilities**

SAN FRANCISCO, March 20.—Eula Howard, scarcely out of her teens, was the heroine of an ambitious piano recital at Century Hall last week. The heroic part arose through the choosing of a program largely of Chopin, thus seeking recognition as an interpreter. Though her recital antedated that of Lhévinne by only a few days, she played her numbers successfully and has now the reputation of being the most promising young pianist in the city.

For some years Miss Howard has been known as the most talented pupil of Hugo Mansfeldt, who has the distinction of having studied under Liszt himself. Though assured of a sound technic because of her careful instruction, Miss Howard chose rather to challenge criticism as an interpreter. She proved that she possesses real musical intelligence.

Miss Howard's playing is marked by the qualities that make the artist, though she yet lacks somewhat of the power needed in big dynamic effects. She does not lack in fire or intensity, and only requires time for broader development. In such numbers as the familiar Chopin "Berceuse" she was at her best. It revealed finely the daintiness and grace that are a part of her personal charm. This same quality also shone in her reading of Liszt's "Liebestraum," No. 3. The reception accorded Miss Howard at the conclusion of the comprehensive program should warrant her in assuming that a brilliant pianistic future is within her reach.

H. C. T.

Francis Rogers for Sembrich Tour

Francis Rogers, the baritone, has been engaged to sing with Mme. Sembrich on her transcontinental farewell tour next season.

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I can fully endorse all that Mr. Paderewski has said of the supreme qualities of your instruments, and I particularly agree with him in regard to their beautiful singing tone. There is a certain sympathetic quality about Weber tone which I fail to find in any other piano and which sustains and blends with the human voice perfectly.

Your country has produced some excellent pianofortes, and I do not wish to seem to say anything derogatory of any of them, but my personal preference among the great makes decidedly favors the Weber.

Yours very truly,

VICTOR MAUREL.

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AMERICAN AMATEUR MUSICIANS EXCEL

That there are many New York women whose artistic skill might equal that of professionals in instrumental or vocal music was recently exploited in an article in the New York Sun under the heading of "Amateurs Who Are Artists." The story begins as follows:

"It used to be said that the excuse 'I am all out of practice,' was oftener said in American than in English drawing-rooms when people were asked to play or to sing, and that London's musical amateurs were far better worth listening to than those of the American metropolis." The writer then goes on to say that that condition is no longer true; that New York society contains women who have studied under the world's greatest masters and often play better than professionals. The statement of a musical authority is mentioned, which is to the effect that in little more than ten years the amateur musical situation here had changed beyond recognition, and that to-day the most accomplished vocal and instrumental amateurs in the world were unquestionably Americans, more than half of that number being New Yorkers.

This is explained by the fact that the English people spend money less lavishly for the cultivation of individual musical talent, and partly because English women

have excessive confidence in their talent. The organization known as the Amateur Concert Club is accredited with having much to do with bringing about the present state of affairs, the projector of which was Lousita A. Leland.

Singing

At night when the long day is ended
And I am all ready for bed,
When my hair has been combed out and plaited,
And after my prayers have been said,
Then mother will sing to me sometimes,
In a voice so sweet and so low
That everything 'round seems to listen
And even the wind dares not blow.

But one time I went to a concert
Where there was a woman who sang,
And sometimes her voice was all squeaky,
And sometimes my eardrums just rang.
My mother can sing like an angel,
But that woman made my head ache.
It's queer when two people are singing
What different sounds they can make!
—Eunice Tietjens in the New York Herald.

Walter R. Anderson has booked Caroline Hudson, soprano, and Cecil James, tenor, to sing with the Brooklyn Oratorio Society on April 19, in the "Elijah."

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A WEEK OF MUSIC IN BROOKLYN

"The Bartered Bride" and Boston Symphony Orchestra Enjoyed at the Academy—In the Local Studios

"Die verkaufte Braut," the twelfth operatic performance in this season's series at the Brooklyn Academy of Music, did not draw as large an audience as was to be expected. It was an excellent presentation, and Brooklyn's "large theater" again proved its usefulness for productions of light operas, or works not heavily scored. Carl Jörn, as Hans, carried off most of the honors of the evening; splendid vocally, and looking and acting the part to perfection, his voice, never powerful, was heard in all its lyric sweetness in the small opera house. He was ably supported by Destinn and the familiar Metropolitan cast.

The program of the closing concert of the Boston Symphony Orchestra in the Institute series at the Academy, March 19, was:

Rimsky-Korsakow, "Scheherazade"; Strauss, "Death and Transfiguration"; Debussy, "Afternoon of a Faun"; Wagner, "Waldweben" and Overture to "Flying Dutchman."

Everything except the Wagnerian selections were new to Brooklyn. The fine playing of the orchestra was rewarded with appreciative applause, especially after the performance of the "Scheherazade" Suite, in which the second concert master, S. Noach, in place of Willy Hess, gave a satisfactory rendering of the violin solos.

On the afternoon previous Thomas Whitney Surette, in the Academy Music Hall, lectured on the program. The talk was illustrated by excerpts for two pianos played by Mr. Surette and Ethel May Colgate.

Organ recitals continue to hold sway. Important concerts by prominent organists during the week were those of W. R. Hedden, at the Academy on March 14; J. Trevor Gormey, at Holy Trinity, March 15, and Lloyd F. Beeman, assisted by Sarah Lewis, soprano, and Mrs. R. A. Mulreany, at the Church of the Atonement, March 18, and there are many more to come.

Elsie Ray Eddy, soprano; Armand Heymann, tenor; William L. Feder, 'cellist; Elsie and Dorothy Colin, pianists, and Carl Deis, accompanist, gave a charity concert at Memorial Hall on March 15. Miss Eddy has a pleasing voice of much sweetness and refinement, which she uses naturally and artistically. Mr. Heymann sings with spirit and has a particularly clear enunciation; the young pianists showed remarkable technical command; Mr. Feder is an excellent 'cellist, and Mr. Deis accompanied in a sympathetic manner.

Manager Sammis, of the Grand Opera House, has completed arrangements with the Aborn Opera Company for a season of opera, to begin Monday, April 12. The first week will be devoted to a production of "Lohengrin." For the following five weeks two grand operas will be presented every week.

The fourth "Monday evening concert" of the pupils of Robert Thallon took place at Anderson Hall March 15. The performers were Mrs. Joseph Taylor, Miss Lillian Seymour, Mrs. Charles McDermott and Mrs. Gulian Ross, assisted by Mr. Thallon himself and Livingston Chapman, baritone. The latter was in good voice and interpreted a group of well-chosen songs in an artistic manner. The ensemble work of the pianists was remarkable for precision, attack and surety of rhythm.

The chapel of Packer Institute was well filled on Wednesday afternoon, March 17, when Mary Ogden White and Esther White gave a lecture-recital of Elizabethan songs. Besides several Shakespearean lyrics, many others rarely seen on concert programs were heard.

W. C. Macfarlane's new cantata, "The Message from the Cross," was sung Sunday evening, March 14, at the Memorial Presbyterian Church, under the direction of S. Lewis Elmer.

The series of Sunday afternoon concerts which have been held at the University Club came to a close last Sunday, when a large audience listened to the playing of the Christiana Kriens Quartet. A feature of the program was a symphonic poem, "From Foreign Lands," composed by Christiana Kriens and dedicated to the club. Besides solos by the quartet, Adelaide Hoffman, a light soprano, sang, among other things, two little songs by B. Margaret Hoberg, her accompanist.

The Mendelssohn-Chopin centennial was celebrated at the Brooklyn Conservatory of Music March 15 by a program of works by both masters, played by Irwin E. Hassell, pianist; Adolf Whitelaw, violinist; George Lugin, 'cellist; Mme. M. Forster-Deyo, pianist, and Lloyd Rand, tenor.

The seventeenth annual concert for the

benefit of the Monastery of the Precious Blood took place at the Montauk Theater, March 14. The soloists were Anne Merritt, pianist; Edwin Grasse, violinist; John Young, tenor; Mrs. Willard Doolittle, soprano, and Marie Kieckhofer, 'cellist.

The Emmanuel Baptist Church is doing considerable to aid the cause of music in Brooklyn. One of its activities is the orchestra under the leadership of Verdi E. B. Fuller, formed from the musical talent in its Sunday school. Thursday evening, March 18, the orchestra, assisted by Bessie Allan-Collier, alto; Mrs. F. A. Lincoln, soprano; Olive Webb, violinist; G. Waring Stebbins, baritone; Charles Rosenbaum, 'cellist, and Mrs. G. Waring Stebbins, Elsie Grey and C. W. Webb, accompanists, gave a concert of the light classics before a large audience in the chapel of the church.

W. P. De Nike, 'cellist, played several solos at the dramatic reading given by Florence E. Wells and Lulu MacHaver at Memorial Hall, March 19.

The Collonia Club held its music and art meeting on March 18. After a talk by Charles Baker on art in New York City, a musical program was contributed by Miss Little, violinist, and Laura Chapin-Allyn. Mrs. Allyn sang twelve songs, illustrating a paper on the work of modern English and American song writers.

Gretchen Heideklang has been appointed solo soprano at the Reformed Church, on the Heights, Clifford Demarest, organist. Miss Heideklang, who has been singing at Plymouth Church for the past year, will begin her new duties May 1. E. M. J.

MUSICIANS APPLAUD ELMAN

An Audience of Moderate Size G greets Russian Violinist in Cincinnati

CINCINNATI, March 22.—Mischa Elman played here on Thursday afternoon to an audience that was small in numbers but enthusiastic in the reception it gave the violinist. This was in itself a tribute to his wonderful playing, since many prominent musicians were present. Elman was repeatedly encoored throughout the performance.

On March 20 the Metropolitan Quartet, Sig. Bonci, Mme. Flahaut, Mme. Rappold and Mr. Witherspoon, was heard in Music Hall in operatic selections.

Theodor Bohlmann, pianist, and Julius Sturm, 'cellist, gave their second evening of Beethoven sonatas in Conservatory Hall on March 15, presenting the Sonata No. 1 in C major and the Sonata No. 2 in D major. The rendition of these works was made the more delightful by analytical remarks by Mr. Bohlmann.

The Richard-Sturm Trio gave a splendid program on Tuesday evening, in Fremont, O., before the Women's Musical Club. F. E. E.

GABRILOWITSCH HAS NEW ORLEANS SUCCESS

Russian Pianist Compelled to Respond to Four Encores in Southern City

NEW ORLEANS, March 19.—Ossip Gabrilowitsch was the attraction that drew a large audience to the Athenæum on March 15. His program, one of the best ever played here, was sufficient to fully satisfy the most enthusiastic. The audience was so insistent in its applause that the pianist was forced to grant four encores.

Robert Lawrence's "Evening of Song" at Kimball Hall reflected great credit upon him, both as teacher and soloist. Marguerite Surprise, Isabelle Graham and Victoria Maes assisted their teacher with several numbers delivered in a free and unaffected manner. Mamie Maloney was the accompanist. Robert Lawrence sang the "Eliland Cycle" of Von Fielitz and a group of songs with artistic interpretation.

The Beethoven Quartet made its initial appearance last Saturday. Judging from the artistic and financial success of this young organization, it will take its place among the foremost musical forces here. Henry Wehrmann, René Salomon, L. Faget and F. Barzin did excellent work, and their future efforts will be watched with interest.

Le Cercle Harmonique has changed officers. Ruth Harrison, the organizer, has succeeded J. V. Dugan, the retiring president, and will also hold the position of musical director pending the appointment of her successor. H. L.

Dr. Wüllner to Return Next Season

Dr. Ludwig Wüllner will give his farewell recital at Carnegie Hall on the evening of April 14. Efforts have been made by one of the large German organizations to arrange for a performance of Schumann's "Manfred" before Dr. Wüllner leaves these shores, but as his dates are fully booked it has been decided to postpone this interesting performance until next season, it now having been decided by M. H. Hanson to bring Dr. Wüllner back to this country again next year.

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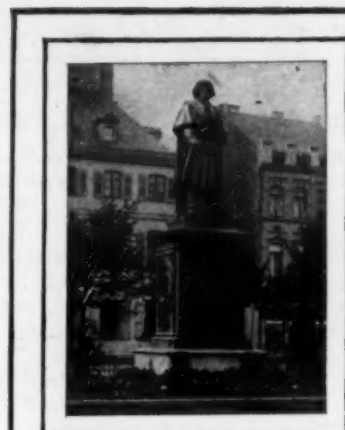
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WANDERJAHRE OF A REVOLUTIONIST

By
ARTHUR FARWELL.



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These early experiments with Indian melodies during the Ithaca sojourn were made merely for the pleasure of making them. No ulterior thought intruded itself; no fore-shadowing, even, of the interminable discussion of "American folksongs" and their relation to American music, which was to arise later. I had no other aim than to produce something beautiful to the modern musical sense; even the thought of doing something new and different never entered my head. I knew vaguely of Dvřák's references to Indian songs, and I had heard MacDowell's "Indian Suite" years before. For the latter work, as music, I have always had the greatest admiration, but have never regarded it as particularly expressive of the Indian.

At length a number of these simple

talk on the subject, touching upon some interesting phases of Indian mythology. This crude but successful affair was the basis of a more complete lecture-recital which I developed two years later, and by means of which I was able to travel to far corners of the land and meet many interesting people, gaining thus experiences most delightful and profitable. All of which goes to show that if a man minds his own business all goes well, critics or no critics.

Cornell University being apparently hopelessly remote from the establishment of a thoroughgoing modern university course in music, and the faculty having refused to grant a petition for expansion along these lines, I left there in the Spring of 1901 and went to Newton Center, Massachusetts, one of Boston's pleasant suburbs, the home of



Newton Center, Mass., One of Boston's Pleasant Suburbs

sketches were finished, "The Old Man's Love Song," "The Mother's Vow," "The Song of the Deathless Voice," and others, after the melodies and legends in Miss Fletcher's book. I was naturally desirous of trying the effect of them upon others. I therefore introduced two into one of my morning lectures at Cornell, as a result of which I was asked to play them the same afternoon at the house of one of the professors, for Mme. Modjeska, who was playing in Ithaca.

My auditors thus far not only not rebelling at these tentative musical expressions, but seeming to find them both enjoyable and novel, I determined to put them to the test of a broader hearing. To this end I invited an audience up to Barnes Hall, on the campus, one evening, to hear all that I had made, together with an explanatory

my parents since their removal, a year earlier, from Minnesota.

Not relishing a state of idleness, I engaged a small hall in Boston, started in to give a course of lectures on the "Relation of Art to the People," and got a few—a very few—of them out to hear me. I had a fine stock of ultra-idealistic ideas of which to unburden myself, and except for a young art student, I am certain that none of my auditors had any notion of what I was talking about.

Being commissioned to write a part-song for a prospective book for school choruses, I abandoned world-converting (though I am still convinced that my ideas were good). The new occupation took me to New York, to meet Frederick Manley, who was literary editor of the new book, and who was engaged in looking up and sizing up compos-

ers, and assigning to them the poems most nearly fitted to their talents.

Frederick Manley proved to be an Irish whirlwind. I called to see him at the St. Denis Hotel at nine in the morning. He told me that he had to see Edgar Stillman Kelley, and asked me to go with him. Kelley's address was at this time "the end of Flatbush avenue, Brooklyn," a far Cathay to which he had retired in order to compose the now famous Quintet. First Manley had to smoke a cigar. Then he proposed walking down to the Brooklyn Bridge, as the morning was fine. On the way he casually stepped into a hat store, bought a silk hat and a gold-headed cane and ordered them sent back to the hotel. At the bridge he decided that it would be a bad plan to drop in on Kelley at lunch time, so we hunted up Old Tom's, a famous old down-town English chop house, since torn down, and had a leisurely lunch. Manley then had to buy a pipe, and almost came to blows with the touchy seller of pipes, who would not listen to Manley's praise of another make than his own. Then we started on what promised to be an infinite journey to the "end of Flatbush avenue." Jules Verne's "Trip to the Moon" was nothing to it. Let all composers seeking perfect seclusion dwell at the "end of Flatbush avenue."

We arrived there in the course of the day, dragged the composer from his retreat, transacted the necessary business and induced him to play some of the Quintet. He played the second movement for us, with its far-away dream-bells and still, moonlit waters. I have since learned to know the work on its proper instruments, strings and piano, and do not wonder at the success which it has made in Germany.

Marching by short stages, bivouacking along the way—with puffs at the new pipe—and taking remote trolleys, Manley and I finally reached civilization again on the same night. By this time we had become good friends, and instead of the two days which I had expected to spend in New York I remained there two months.

These were memorable months. First, because we led an ideal life, where work in our chosen arts was providing our living; and, second, because I was meeting all the composers within a reasonable radius of Manhattan. Besides Kelley there were Henry Hadley, Harvey Worthington Loomis, Maurice Arnold, Horatio Parker, Victor Louis Saar, David Stanley Smith, Henry Holden Huss and others, with some of whom we were in constant contact during this period. There was work for us all. These were Elysian days. We lived in the cafés, a congenial group of us, and lived well. Manley's poetic fervor stimulated us all to work. He himself wrote many of the poems which he dealt out to us, and we wrote the songs, in cafés, hotel corridors—anywhere, with the occasional help of any friendly piano which we could press into the service. It was a joyous, creative life of

companionship, artistic effort and emulation and freedom from care—a veritable little Renaissance. It was nothing less than a revelation to see how greatly our productivity increased under these ideal conditions. Spirit was wooed from its customary depths to the surface, and creation



Edgar Stillman Kelley, Whom We Induced to Play His Quintet

became an immediate and unstrained act. One does not wonder that great art works have been produced by epochs when such conditions have prevailed for years throughout whole cities and nations. As the demand rises and persists, the spirit rises to meet it.

The heat of Summer finally dispersed our little group, but not before we had had the satisfaction of realizing in some measure an ideal circumstance, or before I had seen, in a flash, that the creative musical impulse was awake and ready in America.

(To be continued.)

Why She Subscribes

LOS ANGELES, CAL., March 15, 1909.
To the Editor of MUSICAL AMERICA:

I enclose subscription for 1909. I should miss your paper very much if I had to do without it. It puts me in touch with matters musical, even when one is this far away. You are to be congratulated on your interesting and wide-awake paper.

MISS KIE JULIE CHRISTIN.

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ECHO OF "A WAR CRY"

Gustav Becker Replies to Mr. Mantel's Criticism of Modern Editing of Classic Composition

Oh, ye good old times! "*Als der Grossvater die Grossmutter nahm.*" When the little boy Mozart played his own sonatas with his own fingering—he had to, for he did not yet dream of what fingering Dr. Lebert might devise for these "immortal" works. And then think of the catastrophe of having Hünter's Rondos tampered with by irreverent vandals, daring to supply what they consider a better, a modern fingering. But poor Hans von Bülow got it hot and heavy, for Mr. Mantel, the author of the musical *War Cry*, mentions his name fully fourteen times in the course of his denunciation of modern methods of fingering and phrasing. Mr. Mantel must still be afraid of von Bülow's ghost, to judge from all appearances. Next to Bülow, Dr. Rieman gets the hardest raps, his name being pulled over the coals eight times—then Klindworth, Dr. Lebert, Scholz, Tausig and others come in for their share of denunciation.

I shouldn't wonder that Mr. Mantel's article will arouse many young (and older) modern virtuosi to call him an "old fossil," but here I want to stand by the supposed "back number," to say that undoubtedly he is in the right in many of his criticisms, only I would not advocate a return to older methods just because in the transitional stage of the struggle toward something better mistakes were made; that in their zeal the progressives should occasionally have been led into exaggerations.

Usually there is something good for future development in new ideas, and there is generally some good reason, by the ways of shortcomings or deficiencies in the old methods, that made the need of some better way felt.

All progress is along the path of experiments and partial failures. We learn from

these what to avoid, and we do strike a good and valuable idea every now and then in course of our effort to advance; we certainly are not willing to let go of these until we discover something still better to take their place.

The idea of using the thumb and fifth finger on black keys, for instance, whenever an advantage of tone effect or a simplification of finger grouping may thereby be attained is now quite an accepted thing, and I suppose that is not what Mr. Mantel means by objectionable innovations.

I heartily approve of his idea of taking as many fingers as possible into one grasp of the hand, undivided by the interposition of the thumb, but why did the innovators make a more frequent use of the thumb and the other two strong fingers? Because the modern piano has such an increased tone capacity and heavier key action than pianos had fifty or a hundred years ago that we involuntarily strive to increase our resources of power to meet this increased demand.

With the old style of level hand, right-angle elbow close to the body and fixed forearm positions, the "drawing" motions Mr. Mantel speaks of would produce but a very inadequate amount of tone. It was only natural that the stroke touch from a greater height of finger motion was resorted to in the endeavor to make a more telling effect on the key. The slavery of tradition deterred the players from increasing the so-called drawing motion or pressure by drawing upon the reserve energy of the arm to a greater extent, nor did it occur to them in those days of longing for the new and larger resources and yet clinging timidly to the old methods with all their restrictions and hindrances that the weight of the members above the fingers up to the shoulder might, with artistic and for all purposes of fully adequate effect, be employed for tone production.

The old idea of tone production by finger motion from the knuckle joint naturally led to the two things Mr. Mantel justly objects to, (1) increased effort from the knuckle-joint-higher stroke, and (2) the preference of the strong fingers wherever increased volume of tone was required. That this often robbed a group of tones naturally belonging together of their coherence of effect was lost sight of. Now we are about to return to the good, old natural and flowing method of fingering, and yet also obtain the greater fullness of tone desired and required. How do we do it? Well, see Breithaupt, Bandmann, Scharwenka, Jaell, Clarke, Dr. Steinhausen and other modern investigators.

I side with Mr. Mantel in many things he says, and I can see that he has the true musical feeling and refinement, that he is a man of high ideals, but he does not tell us how Beethoven got his "intense" legato. Beethoven probably didn't himself know how he did it. His instinct and desire for it compelled him to produce his tones that way. To-day we have made research in the fields of anatomy, acoustics, and especially mechanics—both of the instrument we play on as well as the mechanism, by means of which our mind expressed itself, and so we are finding out scientific facts which our pupils and the public want us to explain them.

G. L. BECKER.

THE DE GOGORZA SEPARATION

Antonio Scotti Summoned as Witness Following Award of Alimony

Following the awarding of \$300 a month alimony and \$500 counsel fees to Mme. Elea Neumann de Gogorza by Justice O'Gorman, of the Supreme Court of New York City, Antonio Scotti, the baritone of the Metropolitan Opera Company, was served last week with a summons to testify in the action for a limited divorce against Emilio de Gogorza, the Spanish baritone.

The hearing was held last Wednesday. Scotti was angry at being called, he having been friendly with Eames and Gogorza for years.

The counsel for the defence is much elated that the sum asked by Mme. Gogorza, \$10,000 a year and \$2,500 counsel fees, were not granted by the Court. It has been declared by said counsel that the slur upon the good name of Emma Eames will not go unpunished.

Benno Loewy, counsel for the plaintiff, has declared that his client has not preferred charges against Eames, but adds that her husband has changed his attitude toward her since the advent of Eames into the singer's life.

PAUR'S MEN TRIUMPH

Orchestra Receives Ovation from Large Audience in Columbus, O.

COLUMBUS, March 15.—One of the most satisfactory concerts of the series being given under the auspices of the Women's Music Club was that by the Pittsburgh Orchestra, Emil Paur, conductor, with Hans Richard, pianist, as soloist, in Memorial Hall, on March 9. The compositions were happily selected in that they were more or less familiar to the audience, and won from them an ovation for the director and his men.

Mr. Richard, who made his first appearance here, was generously applauded and encored. He made a splendid impression.

The Ben Green Players and the Russian Symphony Orchestra gave a joint rendition of the Shakespeare-Mendelssohn "Midsummer Night's Dream" at the Great Southern Theater this evening, before a large audience.

H. B. S.

William C. Carl has completed seventeen years of active service as organist and choirmaster at the Old First Presbyterian Church, Fifth avenue and Twelfth street, New York City.

Heinrich Knote, the Wagnerian tenor, gave a song recital in Berlin last week.

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M. LOUISE MUNDELL'S RECITAL

Brooklyn Teacher and Singer Presents an Attractive Program

A recital by M. Louise Mundell, contralto, assisted by Lila May Darling, soprano, and Georgina Walsh, violinist, occurred at the former's studio in Brooklyn on March 11. The various solos on the program were received with enthusiasm by the audience, which recalled the artists many times. Miss Darling, who is a pupil of Miss Mundell, sang with authority and dramatic style. Her voice extends to high D, which she reaches with ease. Miss Mundell, who rarely appears at these recitals, proved herself an artist of no mean ability.

A pupils' recital was also given on March 4, at which Miss Mundell appeared, assisted by the following pupils: Ethel E. Bates, Harriet B. Hutchinson, Anna E. Given and Adelaide Colyer Smith. Wilhelmina Müller, pianist, accompanied, and also played a Moszkowski Valse. The work of these young singers demonstrated the careful training which they have undergone under the direction of Miss Mundell. The program included songs by Dressler, Nevin, Lynes, Brahms, Ware, La Forge, Beach, Reichardt, Whelpley, Sawyer, Mendelssohn and Hastings.

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MISS ALTEMUS AND MR. HALL APPEAR

American Pianist and Tenor Are Appreciated at Mendelssohn Hall Recital

An audience which almost filled Mendelssohn Hall to hear a concert given by Glenn Hall, an American tenor, and Ethel Altemus, a pianist, last Wednesday evening, gave evidence of genuine appreciation.

Mr. Hall began the program with Schubert's "Du liebst mich nicht," followed by "Der Jüngling an der Quelle," by the same composer; "Gestorben war ich," Liszt, and Schumann's "Aufträge."

His other numbers included Jensen's "Ständchen"; "Freundliche Vision," Strauss; "So Schnell Vergessen," Tschai-kowsky; "Trinklied," Erich Wolff; "A Maid Sings Light," MacDowell; "Mother o' Mine," Tours, and the two old English songs, "Phyllis Has Such Charming Graces" and "Love Has Eyes."

He showed vocal qualities of a high order, using his voice with much style and good taste. There was also taste and intelligence in his work, except when he yielded to an unfortunate propensity for gentle explosions on every musical accent. Encores were demanded after the group of English songs.

The pianist's program consisted of a gavotte and variations by Rameau; Scarlatti's Sonata in A Major; Schumann's "Carnaval"; Spangenberg's "Albumbblatt," and two numbers by Leschetizky, "Arabesque" and a scherzo. Miss Altemus has acquired a good technique, and has feminine qualities of charm, but is lacking the virility of present-day needs. She has delicacy and considerable sentiment, but her playing shows need of a maturer art. The audience insisted upon recalling her, and after a double invitation she responded with an encore.

Richard Hageman accompanied the singer.

BALTIMORE CHARITY MUSICALS

Peabody Faculty Active in Lecture and Recital Appearances

BALTIMORE, March 18.—An interesting charity musicale was given Saturday evening at McCoy Hall, Johns Hopkins University. "In a Persian Garden" was excellently presented by Mrs. Clifton Andrews, soprano; Nellie A. Sellman, contralto; George Hodges, tenor, and Dr. B. Merrill Hopkinson, baritone, and solo numbers were rendered by Harry Sokolove, violin; Joel Belor, cello, and Dr. B. Merrill Hopkinson, baritone. Frederick R. Huber was accompanist. The program concluded with Parker's Prelude, trio for piano, violin and cello. There was a large and fashionable audience.

Ernest Hutcheson, of the Peabody Conservatory faculty, is giving four informal lecture-recitals at the conservatory on Wagner's "Der Ring des Nibelungen." The subjects are: March 16, "Das Rheingold"; March 23, "Die Walküre"; March 30, "Siegfried," and April 6, "Götterdämmerung."

Emmanuel Wad, also of the conservatory

MINNEAPOLIS PIANIST POPULAR IN THE NORTHWEST



WILMA ANDERSON-GILMAN.

MINNEAPOLIS, March 22.—Wilma Anderson-Gilman, pianist, is one of that somewhat rare type of foreign-trained musicians who have found in their own country the best musical inspiration and in the appreciation of their own people the best success.

The story of her life has some of the picturesque qualities of the Northwest to which she belongs. First, as a little girl in a "settler's shanty" on the open prairies of North Dakota, she stood on tip-toe to press the keys of a parlor organ. Later, because of her natural aptitude, she easily drifted into playing piano accompaniments for her violinist sister, Ruth Anderson. While still a little girl she experienced the life of the

"road" travelling with several concert companies.

Going to Brussels with her sister, she entered deeply into the musical life of that center for four years. In addition to her piano study, she acted as accompanist for the violin classes of César Thompson and Eugén Ysaye. Returning to America, she appeared for a number of seasons in concert throughout America and Canada.

Her present work consists of teaching, accompanying and concertizing in and near Minneapolis, where her public appearances are regarded as among the most important musical events of the season. She also delivers each year a course of illustrated lecture-recitals at the State Normal School, St. Cloud, under faculty auspices.

SAILS TO ENGAGE SINGERS

Secretary Centinini, of the Metropolitan Company, to Buy New Operas

G. P. Centinini, private secretary to Giulio Gatti-Casazza, general manager of the Metropolitan Opera House, sailed last week for the purpose of engaging French singers and buying the rights of certain new productions for the performances at the New Theater next season.

Mr. Centinini's wife, Jane Noria, is in Paris, and the first explanation offered was that he had merely taken a few weeks off to visit her, as she has been ill for several weeks. The latter is under contract to sing at the Metropolitan next season. She last appeared in American with the San Carlo Opera Co.

There are several artists in Europe who are wanted to complete the company for the opera comique, but who they are has not been disclosed.

It is probable that he will not return until the opening of next season, awaiting abroad the coming of his chief, who is scheduled to sail for the Old World about May 1.

faculty, appeared in a piano recital Friday afternoon, before an enthusiastic audience. He rendered selections by Paderewski, Mendelssohn, Scarlatti, Schumann, Saint-Saëns, Sinding and Chopin. W. J. R.

Bispham Wins Favor with "The Raven"

"The Raven," which David Bispham has added to his recital programs this season, is proving especially popular in the Far West, where the baritone is now on tour. The recitation of the famous Poe poem, to the musical setting of Arthur Bergh, calls for the dramatic and temperamental qualities which Mr. Bispham possesses in such a high degree, and it bids fair to win a place in the singer's repertoire as firm as that of "Danny Deever."

Opera Benefit for Music School Settlement

For the benefit of the Music School Settlement, a special performance of Smetana's opera "The Bartered Bride" will be given in the Metropolitan Opera House on Wednesday afternoon, March 31. Destinn, Jörn, Didur and Blass will head the familiar cast.

DR. WÜLLNER TAKES MILWAUKEE BY STORM

\$15,000 Organ Dedicated—Bronze Relief of Edward MacDowell Presented to School

MILWAUKEE, March 22.—Dr. Ludwig Wüllner took Milwaukee by storm in his recent concerts at the Pabst Theater. Milwaukee music lovers showed their interest in the recitals by practically buying out the house. The result was that Dr. Wüllner sang to immense audiences. The program, which consisted of German *lieder*, was most interesting to the German city of Milwaukee. Two numbers by Brahms seemed to be especially popular with the audience, while Schumann's "Mit Myrthen und Rosen" and "Die Beiden Grenadiere" were well received. Dr. Wüllner was accompanied by Coenraad Bos, whose artistic work added much to the success of the concerts.

Walter Keller, the Chicago concert organist, recently dedicated the organ of the new First Church of Christ, Scientist, with a most successful concert. The organ is a three-manual instrument, with fifty-one stops, echoes and chimes, and is valued at \$15,000. Mr. Keller is a former Milwaukeean, and his early musical training was received in Milwaukee under William Drobegg.

A bronze relief of Edward MacDowell, the American composer, has been presented to Milwaukee-Downer College by William W. Allis. The relief, executed by Helen Mears, represents the late composer and musician in a sitting position, with an open book in his hands. Above is the inscription: "Edward MacDowell, Composer, Musician and Poet," and on the line below, "Night has fallen on a day of deeds." At the right of the figure is a fragment of the "Sonata Tragica." Only two copies of the work, besides the one presented to Milwaukee-Downer, are in existence. One is at the Metropolitan Museum in New York and the other is at the MacDowell home, in Peterborough, N. H.

A recent concert of the Milwaukee Orchestra, under the direction of Christopher Bach, proved to be of especial excellence. The orchestra rendered a well balanced program of merit, which included Bendel, Tschai-kowsky, Guiraud and Suppe compositions. The soloist was Mrs. H. A. Fuller, a newcomer at the these concerts, who at once won the popular favor. She gave an artistic rendition of Dudley Buck's "Spring's Awakening."

A chorus of 300 children's voices will present "The Children's Crusade" in the Hippodrome next month under the direction of Mrs. Frances Clark, supervisor of music in the public schools.

There are probabilities that the formation of this chorus may result in a permanent choral organization in the public schools. M. N. S.

Would Not Be Without It

MINNEAPOLIS, MINN., March 15, 1909. To the Editor of MUSICAL AMERICA: I hasten to renew my subscription, for I certainly do not want to be without your paper. MAX GUETTER.

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SOUL SINGING VS. MUSCLE SINGING

The following excerpts are from a letter from H. Evan Williams, the tenor, to *The Druid* (Scranton, Pa.), which was published in full in the issue of March 4:

"How many times have we stood in the hall of music and wondered what was wrong with the voice we were listening to? Muscular contortion is the answer."

"How many times have we been carried to the realm above care and woe, and forgotten that a voice was there? Soul singing is the answer."

"Correct singing is a function of the soul, and muscle singing is a function of muscle."

"Soul lives forever, and muscle rots, and the best proof of a hereafter without time is that we forget everything while listening to a song which comes from some soul that has been able to throw off the shackles of flesh and muscle."

"What was it that enabled Eos Morlais to sing for thirty years? He was a man who naturally stood erect, which gave his extrinsic condition poise. He had not been taught to pull this muscle this way and that muscle the other. Being naturally poised, his soul was ever ready to reflect the thought conveyed to it through word or musical phrase."

"This brings me to the real cause for this letter. The first thing the pupil wants to know is, 'How shall I breathe?'"

"If they have had lessons from another teacher, the question will be:

"What shall I do with my tongue?" "What shall be my attitude towards my nose?"

"Shall the soft palate hang down or shall it be drawn up?"

"Shall I push out at the diaphragm or pull in?"

"There are numerous other questions asked, such as, 'Where shall I put the tone?'"

"Poor mortal, tone is not substantial, therefore cannot be put. I have had lessons from people (I have made a mistake—they are not lessons—but for want of a better word will let it go at that) who told me to sing the tone through the nose! This he claimed as his method. Others have told me to hold fast to the diaphragm and push out—this was their special method."

"What a small conception of the work of God, to think that a tone, which is a reflection from on high, could be let through a small place like the nose, or held at the diaphragm, or tied up in the tongue?"

Mr. Williams then tells how his voice was almost destroyed by the "methods" of teachers, and how at last an honest man sent him "back to nature," where, among

hills and trees, he worked out for himself the problem of singing naturally, and at the same time recovered his voice. Finally he says:

"In closing, dear reader, I don't want you to be carried away with the idea that I am against vocal training. My artistic side was brought out by coming in contact with teachers and great artists, but the vocal side I brought out myself."

"My advice to young singers is, 'Beware of the teachers who have a special method. Listen to great artists, and get acquainted with a good musician.'"

MONTREAL MUSICIANS APPEAR

Ernest Langlois, Pianist, and Signor Barbieri, Violinist, Give Recitals

MONTREAL, March 22.—Ernest Langlois, pianist, gave a recital at the Auditorium on March 16, before a large audience. Charm and grace, with a fine technique, are the foremost characteristics of this artist, who devotes his talent mostly to the interpretation of Chopin's works.

The program included the Variations on a theme by Handel, Sonata, op. 35, Ballade, op. 38, a mazurka, three écossaises, Andante Spianato and Grand Polonaise, op. 22, all of Chopin; besides one of this composer's études arranged by Godowsky; Barcarolle in G minor, Rubinstein; "Hark, Hark, the Lark!" Schubert-Liszt; Papillons, Rosenthal, which Mr. Langlois had to repeat; and Liszt's Eleventh Rhapsody. The audience was most enthusiastic.

On Monday of last week Signor Barbieri, of the McGill University Conservatorium of Music, gave a violin recital in the Conservatorium Hall that proved exceedingly enjoyable to those present. The program was a novel one for this city, comprising Gade's Sonata, op. 21; Rust's Sonata in D (violin solo), a Mozart Concerto (first movement), D'Ambrosio Aria, Schumann's "Abendlied" and Rie's Suite No. 3.

The playing of Signor Barbieri displayed warmth and color, and his interpretations were, at all times, interesting.

C. O. L.

Where Bruckner Made His Mistake

Among the composers who have attracted metropolitan attention during the past ten days, Anton Bruckner's name is conspicuous by reason of the performance of his monumental Eighth Symphony by the Boston Symphony Orchestra. Henry T. Finck, in the New York Evening Post, gives the following account of him:

"One cannot help feeling sorry for Anton Bruckner in looking back on his sad career. He was a very poor man all his life, and almost his only joy was that which composing gives. He was fifty years old before musicians paid any attention to him, and only during the last twelve years of his life (he died at the age of seventy-two) did he enjoy some fame. His life was embittered by the venomous attacks of the Brahms clique in Vienna and elsewhere, the leader of this clique being Hanslick, who simply hounded the poor man, partly because he was an adherent of Wagner. Once the Austrian Emperor asked Bruckner to request a favor, and the composer said, naively: 'Please, your Majesty, ask Hanslick not to write that way about me.'"

"Yet Bruckner was largely to blame for his misfortunes. He sacrificed his life on the altar of the symphonic moloch. He set the villainous and suicidal example of writing symphonies lasting over an hour, in which he had been followed by Mahler, Paderewski and others, to their great detriment."

"The Love Cure" Composer

When Henry W. Savage produces "The Love Cure" next season another Viennese musician will become talked about in America. This is Edmund Eysler, composer of "The Love Cure," or "Künstlerblut," as it is known on the Continent. Like almost all composers, Eysler had trouble getting his first opera accepted. It was refused by the management of the Vienna Opera House, but Weinberger, the Vienna publisher, had faith in the work and backed it. Under the title of "Bruder Straubinger" ("Brother Tramp") it had tremendous success over Europe and gave the first good opportunity to a young, unknown actress to distinguish herself. This was Lina Abarbanell, the charming *Sonia* in one of Mr. Savage's "Merry Widow" companies. Miss Abarbanell's success in Eysler's operetta caused her to be selected to create the title rôle in "The Merry Widow" in Vienna, but she was under contract in America at the time and Mr. Savage held her until he could put on the opera himself. Composer Eysler has written several operas since his first success, but none that compares with his latest, which Mr. Savage now has in preparation.

Edith Castle Sings in Waltham

BOSTON, March 20.—Edith Castle, contralto, took part in a concert given by the Congregational Club in Waltham, Mass., last week. The Boston Sinfonia Quintet, made up of members of the Boston Symphony Orchestra, also took part in the program. Miss Castle sang Viardot's Aria, "Reve du Jesu," and a group of songs by Mrs. Beach, Fairfield, Leoncavallo and Loomis. The instrumental numbers included the Mozart Serenade and Dvórák's Quintet in D Major.

D. L. L.

All Musicians Should Be Grateful

ST. AUGUSTINE, FLA., March 16, 1909. To the Editor of MUSICAL AMERICA: Enclosed find check to renew my subscription to your paper. All musicians should be, and I think are, grateful to you for publishing a clean, fair, honest musical paper, one that presents all the news.

May you meet with the great success you merit.

Yours sincerely,

LOUIS EATON.

La Crosse to Have Symphony Orchestra

LA CROSSE, WIS., March 22.—Music lovers of La Crosse will organize a symphony orchestra, to have from thirty to fifty pieces, embracing all of the best local talent. It is proposed to make it the best orchestra in the State.

M. N. S.

THOMPSON'S SONATA PLAYED

New York Has Favorable Reception at Concert of American Compositions

AMES, IOWA, March 22.—The last concert of the artists' course at the Ames Conservatory, Alexander S. Thompson, director, was devoted to the compositions of American writers. The recital was given by F. Lionel, pianist and composer, of Syracuse, N. Y., assisted by Gertrude Mereness, Ethel Pike, Mayme Wood, Clara D. Thompson, John Feroe and A. S. Thompson.

The principal number on the program was a sonata by Alexander S. Thompson, a work of four movements, which was played without notes by Mr. Lionel. It was favorably received. Mr. Thompson also was represented by several songs, some in manuscript. Mr. Lionel presented a number of short piano sketches and an American rhapsody, all by himself. Other American composers, such as MacDowell, Buck, Foster, Gottschalk and Arms-Fisher, furnished the remainder of the program.

Metropolitan Re-engages Pasquale Amato

Pasquale Amato, the Italian baritone, who has been so successful this season at the Metropolitan Opera House, has been re-engaged for two seasons more, to appear in the French and Italian repertoire.

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MINNEAPOLIS QUARTET BEGINS SPRING TOUR

Eighteen Thousand Dollar Organ Dedicated Before Large Audience—Eames-Gogorza Recital Disappoints

MINNEAPOLIS, March 20.—The Minneapolis Symphony Quartet will begin its Spring tour directly after the closing concert of the Symphony Orchestra, returning in time for the orchestra tour, as Fram Anton Korb, Carlo Fischer, Olaf Hals and Franz Dicks are leading members of this organization. The three concerts of the regular season of the quartet have been marked by artistic and financial success. The quartet has also given concerts before the Women's Club and under the auspices of various other organizations. The itinerary for the coming tour is as follows: March 22 to 31, Virginia, Minn.; Coleraine, Minn.; Langdon, N. D.; Jamestown, N. D.; Mayville, N. D.; Wahepton, N. D.; Worthington, Minn.; Sioux City, Ia.; and April 1 to 9, Omaha, Neb.; Cawker City, Kan.; Alva, Okla.; Sedalia, Mo., and Iowa City, Ia.

The new organ of the Plymouth Congregational Church was formally dedicated on March 15 by Hamlin Hunt, the organist of the church. So great was the interest manifested that the church was not only filled to the utmost, but fully a thousand persons turned away. To accommodate these the recital will be repeated. The new organ, which cost \$18,000, is a four manual instrument.

The Eames-Gogorza concert at the Auditorium Tuesday evening, March 16, was disappointing in that Mr. De Gogorza was suffering from a severe cold and was unable to perform his part of the program.

The singer made an attempt, however, singing a Mozart duet with Mme. Eames fairly well and appearing to sing the "Pagliacci Prologue," but after uttering a few hoarse notes threw up his hands in a gesture of despair and disappeared. Mme. Eames was in a gracious mood, and added several songs to the program to atone for the absence of the baritone.

Dramatists and Composers Organize

Papers for the incorporation of the Society of American Dramatists and Composers have been forwarded by Brainbridge Colby, the attorney, to the Secretary of State at Albany. The new society will represent the amalgamation of several older societies of dramatic authors and musical composers, brought about by mutual desire in the matter of the protection of the copyright and other kindred interests.

Among the incorporators in the new society are Augustus Thomas, Charles Klein, Victor Herbert, J. I. C. Clarke and others well known as librettists and dramatic writers. The objects of incorporation are set forth as being those "to promote social intercourse, maintain a library, preserve the history of the stage and further the advancement of music and the drama."

A woman musician, Susanne Maurice-Maquet, conducted Beethoven's "Eroica" Symphony at a recent Colonne Concert in Paris.

A FORMER OPERATIC SINGER GIVES RECITAL

Jane Foedor, of New Orleans Old French Opera Company, May Again Appear in Dramatic Roles



JANE FOEDOR AS "SANTUZZA"
Dramatic Soprano Who May Appear as "Guest" in French Opera

NEW ORLEANS, March 22.—Jane Foedor was soloist at the last Saturday Afternoon Music Cercle. This dramatic soprano sang several selections of serious character and two encores in a lighter vein. Her voice still possesses the same opulence of tone, the same clarity and dramatic fervor that charmed the local French opera audiences when her intense interpretations of *Brunhilda*, *Selika*, *Aida*, *Valentine* and *Anita* were the talk of the hour. There is a probability of Mme. Foedor's appearing as "guest" with the new troupe which is being formed and which will make its New Orleans debut in early December.

Mark Kaiser, violinist, was heard in the Saint-Saëns and the Mendelssohn concertos during the past week. Each time this artist appears he emphasizes his right to the reputation he has so long enjoyed. His tone, technical equipment and art place him among the specially endowed. As an encore Mr. Kaiser played the Wilhelmj arrangement of the Schubert "Ave Maria" with genuine feeling.

Ferdinand Dunkley's second organ recital was largely attended. His selections were by Andrews, Lemare, Dubois, Rubinstein, Chopin and Wagner. In addition to the organ solos there were several choruses of ancient Hebrew melodies. The choir is composed of Meses. Ida Riemann-Kaiser, Lalloutte DeGruy, Amelie Lejeune, Lizette

Wehrmann-Moore; and Messrs. Jacobs, Freiche and Despommier.

Violet Hart recently sang at a private musical before a large audience. The gifted young soprano, while successful in every style of music, was especially happy in a group of Schumann songs, which were given with rare artistic insight.

Walter Goldstein's lecture, "Something About the Piano," delivered at the last meeting of the Music Teachers' Association, was instructive and interesting.

H. L.

INDICTMENTS AGAINST ARTISTS DISMISSED

Baltimore Sunday Concerts Abandoned by Manager Ulrich After Long Struggle

BALTIMORE, March 22.—There will be no more Sunday concerts at the Lyric. On condition that the management of the Lyric discontinue Sunday concerts and pay the costs in the cases, the indictments against Bernhard Ulrich, manager, and those who participated in the recent Sunday concert were withdrawn. Among those indicted were Germaine Arnaud, pianist, and Thaddeus Rich, violinist.

The Boston Symphony Orchestra gave its final concert at the Lyric Wednesday evening, presenting one of the best programs of the season. An ovation was tendered Conductor Max Fiedler and the orchestra. Ernest Schelling, pianist, was the soloist, and played his own "Fantastic Suite," which was enthusiastically received.

Cecil Fanning, baritone, concluded the series of fifteen recitals at the Peabody Conservatory Friday afternoon. There was an enthusiastic audience, and several encores were given.

H. B. Turpin was the accompanist. Mr. Turpin also gave the history of a number of songs prior to their rendition by Mr. Fanning.

Barrington Branch, a graduate of the Peabody Conservatory, gave a piano recital at the Arundell Club's hall Saturday afternoon, before a large audience of society people and music lovers. The program consisted of selections from Bach, Tausig, Chopin, Poldini, Schumann, Moszkowski, Rosenthal, Richard Strauss, and Liszt. At the conclusion of the recital Mr. Branch was recalled six times. W. J. R.

Heinrich Meyn's Second Recital

Heinrich Meyn, the distinguished baritone, will give his second New York recital in Mendelssohn Hall on April 20, when his program will include a group of Wein-gartner songs, American and French songs. His second recital this season in Chicago is announced for April 4.

Robert Hichens, the author, is very musical. He was a student at the Royal College of Music, London, with the career of a musician as his aim before he turned his attention to literature.

"FAUST" ANNIVERSARY IS CELEBRATED IN PARIS

Gounod's Opera Has Been Presented in Leading French Opera House 2,336 Times in Fifty Years

PARIS, March 20.—The fifteenth anniversary of Gounod's "Faust" was celebrated at the Paris Opéra on Friday night, where it was given for the two thousand three hundred and thirty-sixth time.

"Faust" was produced in Paris on March 19, 1859, but the melodies are still fresh, and *Mephistopheles*, *Faust* and *Marguerite* continue to interest the public.

Gounod met with many difficulties when he wanted to produce the work. Carvalho had accepted the opera for production at the Théâtre Lyrique, but the announcement of a drama by Denny under the same title, to be produced at the Porte Saint-Martin, retarded the production of the opera. Finally rehearsals began, and then the objection arose to the appearance of *Mephistopheles* in the vision in the church scene. It was considered blasphemous. The censor refused to permit this scene to appear. Mgr. de Ségur, the Pope's ambassador, was a friend of Gounod. He went to a rehearsal and said that no good churchman could be offended at the scene, whereupon the censor gave way.

The first representation was announced for February 24, but a tenor of the guards became suddenly ill. Gounod wanted to sing in his own opera, but Carvalho opposed this, and gave the rôle of *Faust* to Barbot. When the opera was finally produced it was only half a success. Only little by little it grew in favor with the public. Since 1869 it has remained the most valuable work in the possession of the Paris Opéra.

Last year, to inaugurate their direction, MM. Broussan and Messager entirely remounted the work, with costumes and scenery after new designs, and this version of the work is the one which is being given at the Paris Opéra now.

Charles Dalmorès in Boxing Bout

Charles Dalmorès, the Manhattan Opera Company tenor, proved his versatility by boxing three rounds with "Jack" O'Brien, the Philadelphia middleweight prize fighter, last week. The singer, who has somewhat of an athletic record in his native France, held his own quite successfully with the professional, compelling the admiration of the audience of society people who were in attendance.

Shapleigh, Another American Composer

The name of Bertram Shapleigh, who has for some years made his residence in England, should have been included in the list of American composers in a recent issue of *MUSICAL AMERICA*. He was born in Boston in 1871, and has written many songs, a number of choruses, orchestral works and compositions for violin and for cello.

A. F.

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THE MENDELSSOHN DISPUTE

Ernest Newman, the famous English critic, contributes to the February *Contemporary Review* an article on Mendelssohn's place in music. He shows that by the time of an artist's centenary he has usually been placed in the niche where posterity will keep him, but that there is still some doubt with regard to Mendelssohn. Bach, Glück and Mozart all took naturally their proper places, Mr. Newman tells us, and Liszt and Wagner are likely to in 1911 and 1913. Mr. Newman says that the man in the street still vaguely classes Mendelssohn with the great masters, Bach, Beethoven and Mozart, but that to the musicians he has become a symbol of all that is amiably weak. Mr. Newman's own words on Mendelssohn are well worth hearing. He says:

"His pianoforte music now looks very feeble and bloodless by the side of that of Schumann and Chopin. His chamber music has little or nothing of the vitality of some of Schumann's, whose songs, again, have now swept Mendelssohn's completely off the board. Two of his symphonies and four or five of his overtures still keep their place; but, excellent as they are in their own line, they are rather overshadowed now by Schumann's deeper and more human work. Mendelssohn's piano concertos have dropped out of the repertoire of almost every pianist, though the G minor is occasionally played by young ladies, who like it for the easy opportunities of display it affords; Schumann's piano concerto remains as vital as ever. Where Mendelssohn still commands a hearing is with his violin concerto and his sacred choral works—neither of which Chopin or Schumann attempted. Wherever his con-

temporaries have come into competition with him he has been worsted. He was a far more expert craftsman than either Schumann or Chopin; but his easy mastery of the technic of his art has not been able to atone for the too frequent superficiality of what he has to say. The present centenary will show pretty conclusively the parlous state of the bulk of his music. The celebrations take, in almost every case, the shape of a performance of 'Elijah.' Think of the Bach, or Beethoven, or Strauss, or Wagner festivals we could give! There is material enough for a couple of weeks of music-making. Then think how limited our choice is with regard to Mendelssohn! 'St. Paul' is now so old and thin that it can hardly stand up for a complete evening. The violin concerto, the 'Scotch' and 'Italian' symphonies, and some half-a-dozen of the overtures we can always hear with pleasure, but not too close together; their limited range of feeling and the sameness of their idiom would pall upon us if we were compelled to have a whole evening of them. The piano music, the chamber music and the songs would prove even more monotonous; a Mendelssohn piano recital or *Lieder* evening, indeed, would be an impossibility. The bulk of the work for solos, chorus and orchestra is dead beyond resuscitation. There remain only 'Elijah' and one or two of the Psalms; and as the English public knows nothing of the latter, it is 'Elijah' that has to bear the whole brunt of the majority of the centenary celebrations."

Mr. Newman thinks Mendelssohn came to maturity too soon, and that his music shows a tendency to premature exhaustion. Mendelssohn was precocious, he maintains, even for one of his race, and was overworked by his parents. Further, Mr. Newman says:

"Almost the whole of Mendelssohn is summed up in two typical works, one at the beginning and the other at the end of his career—the overture to the 'Midsummer Night's Dream' (1826) and 'Elijah' (1846). His range was a limited one, and these two works pretty well cover it all; almost everything that is good in his other instrumental works has something of the spirit

of the overture in it; while 'Elijah' is his supreme effort to express definite human emotions in his art. In his instrumental work as a whole the note of humanity is lacking; the work is often very beautiful, but its beauty is either of sub-human or non-human things—as in the overtures to the 'Midsummer Night's Dream,' the 'Hebrides,' 'Melusina' and 'A Calm Sea,' and in many piano or chamber-music movements—or of human nature in the naïve gladness of physical motion—as in the Italian and Scotch symphonies—rather than in the throes of thought or feeling. In his vocal works he necessarily had to aim at expressing vital and varied human emotion; and his work in this line is mostly a long record of failures or half-successes until we come to 'Elijah'—complete successes in the case of one or two of his settings of the Psalms, partial successes in cases like

'St. Paul,' and more or less complete failures in the songs, his two operas, and works such as 'The First Walpurgis Night,' 'Antigone,' 'Christus,' and others."

The London *Times* takes a somewhat different point of view. It seems rather unnecessary to say that Mendelssohn's music "is still really popular in spite of all that advanced critics have said against him." The *Times* points out that people who lead ordinary humdrum lives themselves get the notion that in music they must have served up to them only the most profound and elemental passions. It reminds its readers that music can be less serious and less passionate than Beethoven's Ninth Symphony without losing all merit. Also the *Times* refers disparagingly to "those who are so distrustful of their own taste that they are afraid to enjoy at all what they can enjoy easily."

REED MILLER, POPULAR TENOR, ENGAGED TO WED NEVADA VAN DER VEER



REED MILLER

Dan Cupid has been busy this season in the musical world. His latest arrow has been aimed at Reed Miller, the popular tenor, whose engagement to wed Nevada Van der Veer, another well-known concert artist, has just been announced. The wedding will take place this Summer.

Mr. Miller has up to date made seventy-five appearances this season in almost as many cities. He says this has been his best year, and already a tour of seven weeks is booked for next Fall on the Pacific Coast, and several other important engagements are booked for next December. He will appear with the Symphony Society of New York, Walter Damrosch, conductor, at the Brooklyn Academy of Music, and beginning April 12 will go on tour with Mr. Damrosch for six weeks.

The Growth of "Musical America" Astonishing

New York, March 15, 1909.

To the Editor of MUSICAL AMERICA:

The growth of MUSICAL AMERICA and its constant, steady improvement are astonishing when one thinks how much the musical profession and the public, upon whom the profession depends, have suffered from the panic. It only shows how greatly a clean, honest and able musical newspaper was needed in this country. It also shows how thoroughly people have become disgusted with the sordid commercialism of some of the existing musical sheets.

J. H. DENNISON.

Max Reger's new violin concerto, which was introduced early in the season by Henri Marteau, is being taken up by the other concert violinists in Germany.

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FRANCK SYMPHONY PLAYED IN CHICAGO

**Thomas Orchestra Brings Forth
Fine Example of the Modern
French School**

CHICAGO, March 22.—The feature of the day at the last Thomas Orchestra concert was César Franck's Symphony in D minor, one of the most interesting works from the leader of the modern French school, which is so much in current evidence. Those that have followed and distorted the drawing of Franck as a tonalist apparently lack both his beauty and imagination, assuming poses and substituting vagaries to mystify and mislead the public, eager for novelty, with dreams that are largely nightmares.

There is no discounting the grace, the beauty and the tonal significance of the music advanced in this great composition, which can be now reckoned to rank with the classics. The Thomas instrumentalists have given it repeatedly, but never more advantageously than on this occasion.

Another interesting event was the annual appearance of the gifted, well-beloved but diminutive and decidedly nervous concertmeister, Leopold Kramer. He selected as the work of interpretation the difficult and exacting D minor Concerto of Sibelius, which was so admirably given here by Maude Powell, under the same auspices, last season.

Its strange and at times barbaric beauty is not easily comprehended, and it is fraught with pains and penalties for the violinist; yet it has elements of interest and variable qualities that call for admiration. Mr. Kramer, when he regained his equanimity, brought into play rare technic and fine musicianship, and eventually developed a tonal quality that made his work significant and pleasurable.

The concert opened with Beethoven's rarely heard overture to "King Stephen," and closed with a beautifully finished revelation of Liszt's "Preludes." C. E. N.

Mrs. Goodbar's Success in Lynn, Mass.

BOSTON, March 22.—Mrs. Lafayette Goodbar, soprano, formerly of the quartet at the Ruggles Street Baptist Church, Boston, and now with one of the most important churches in Lynn, Mass., created almost a sensation by her singing during the recent revival services carried on in Lynn in connection with the extensive work in that direction in Boston, recently. Mrs. Goodbar has been particularly successful in her church and oratorio work. She has also been engaged recently for special meetings held Sunday afternoons at the Young Men's Christian Association in this city and in Lynn, Quincy, Malden, Somerville and other places. D. L. L.

Pupils of Mrs. Ernst Fischer Sing

PROVIDENCE, R. I., March 22.—Mrs. Frederick A. Simmons, soprano, and Orra Lenhart Dodge, contralto, pupils of Mrs. Ernst Fischer, gave a song recital in the Conrad Building on March 19 before a large audience. In addition to many German and French songs, a number of compositions by American writers were on the program.



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Madame Langendorf, the great contralto of the Metropolitan Opera, New York, and the Royal Opera of Berlin and Vienna, says:

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Walter R. Anderson's Success as Manager of Concert Artists



WALTER R. ANDERSON'S STUDIOS IN NEW YORK

"A managerial business, legitimately and honestly conducted, is bound to succeed," said Walter R. Anderson, a New York manager whose artists have filled many important engagements this past season. "I went into the business less than five years ago, and many prophesied that I would not last the first season. It is a matter of pride with me that, not only did I last the first season, but I have lasted ever since, with a constantly increasing patronage. This patronage, I believe, comes from conducting my business honestly and conscientiously. Directors realize this and have engaged my artists time after time because they realize that they can be depended upon. Many conductors have written me to that effect.

"For next season I am to have Rita Fornia, of the Metropolitan Opera Company, for four weeks' tour through the West, besides a season for my other artists, which will more than duplicate the present one. During this year I have booked Reinald Werrenrath for the May tour of the Thomas Orchestra, the Maine Festival, the Worcester Festival, with the St. Cecilia Society of Boston, the Troy Choral Society, the Brooklyn Oratorio Society and many others. Three of my artists sang for the Handel and Haydn Society of Boston, namely, Pearl Benedict, Cecil James and Frank Croxton. Caroline Hudson, John Young and Mr. Croxton also sang with the Toronto Vocal Society, Cecil James and John Young with the Philadelphia Choral Society, Mr. Croxton in the Beethoven program directed by Gustav Mahler, and Caroline Hudson with the University Glee Club, Orange Choral Society and Newark Lyric Club. Besides these engagements, my singers have appeared at the Nashua, N. H., Festivals, with the Apollo Club of Boston, the Reading Choral Society, the Allentown Euterpean Society and under the auspices of many prominent organizations.

"Of church positions I have filled several

important ones. For example, I placed Caroline Hudson and Pearl Benedict at St. Bartholomew's, Bruno Huhn at the Mt. Morris Baptist, Mrs. Walter Bowne at the Tompkins Avenue Congregational Church, Brooklyn; Lionel Smith, boy soprano, at St. Thomas's, Mrs. M. M. Ward, Rutgers Presbyterian, and have, of course, filled a goodly number of smaller positions.

"My New York Concert Company will in the future be known as the New York, or Anderson, Festival Quartet, and will make a feature of filling festival engagements. They have filled many of these in the past and have been re-engaged almost invariably. This year they toured the West and South with great success. They have been engaged for the Peace Festival at Carnegie Hall on March 23. The quartet consists of Caroline Hudson, soprano; Pearl Benedict, contralto; Cecil James, tenor, and Frank Croxton, bass. Aside from these artists, I have managed during this season Reinald Werrenrath, baritone; John Young, tenor; Grace Munson, contralto; Grace Kahler, soprano; Bertram Schwahn, bass-baritone; Agnes Gardner Eyre, pianist, and the Holland Trio."

Miss Lapham's Chicago Début

CHICAGO, March 22.—Agnes Lapham, a young Chicago pianist, made her first appearance Thursday evening in Cable Hall. She impressed her audience most favorably. Her playing is clean and clear, her tone good, her pedalling discreet, and she seems to have sufficient strength for climax. Unfortunately, there is a certain restraint about her playing that detracts from the impress of spontaneity; otherwise she plays with ease and musicianly taste. Her interpretation of the much played and seldom revealed "Liebestraum" of Liszt was particularly praiseworthy. Her program also included Beethoven's Sonata, Op. 31, No. 3; Mendelssohn's "Song Without Words" and Schubert's Impromptu, Op. 90, with fine singing tone and adequate technic. C. E. N.

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SPALDING AGAIN PROVES HIS WORTH

**Young American Violinist Gives
the Third of His New York
Recitals**

Albert Spalding gave the third of his series of violin recitals at Mendelssohn Hall on Monday afternoon, March 22, assisted by Alfredo Oswald, pianist. Mr. Spalding is making rapid progress in his art, which he revealed to the best advantage thus far in the last recital. He played the always welcome Sonata in G major of Brahms, the Concerto in A major of Mozart, Wieniawski's "Russian Airs," an Adagio of Bach and Sarasate's "Zigeunerweisen."

At every performance Mr. Spalding gives convincing evidence that he is developing an art of genuine value and power. He has a quality of his own which could not precisely be described as weight, nor as intensity, but perhaps as carrying power. His playing has that in it which is the essential property of authentic thought; it is the carrying power, not merely of tone, but of the thought back of the tone. This is not to be regarded as a perfected power, but as the trend of an important feature of Spalding's capacity, to be progressively matured.

Mr. Spalding's art may be regarded as typically American, possessing the best qualities of the American character. It is devoid of the obtrusive virtuosity which marks the decadence of older art developments, and has the seriousness, sincerity and vigor of the inception of a new epoch.

The Brahms was more fitting to Mr. Spalding, temperamentally, than the Mozart, for the latter leaves too many of his particular capacities unemployed. The virtuoso tricks of Wieniawski and Sarasate come with some incongruity from Mr. Spalding. They belong to a realm which does not pertain to his true character. He shows that he can master them when required, but when he finds his place it will be where such things will not be required of him.

Mr. Oswald played a group of piano compositions by his father, H. Oswald—"The Vampire," which has a Debussyish flavor; "Berceuse" and "Scherzo," the latter a brilliant, silvery waterfall of notes. These he played in his felicitous way, giving much pleasure. The audience was fairly large, and demanded encores of both Mr. Spalding and Mr. Oswald.

Caruso to Sing Again This Season

In regard to the reports regarding the condition of Caruso's voice, the Metropolitan Opera Company has issued the following statement: "In order to set at rest the misleading rumors about the vocal condition of Mr. Caruso, it is announced that he is taking a brief rest, in accordance with the wishes of his physician, Dr. H. Holbrook Curtis, who states that the tenor is suffering only from a slight attack of laryngitis. He has informed the management that he will surely sing before the end of the season."

Clarence Eddy's Wednesday Recital

The regular Wednesday evening recital by Clarence Eddy at the Tompkins Avenue Congregational Church, Brooklyn, occurred on March 24. The following program was presented: Concert overture in E flat, Faulkes; Intermezzo, Noble; Sonata in the style of Handel, Wolstenholme; Spring Song, Lemare; "The Angelus," Starmer, and a "Triumphal March," Hollins.

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BERLIN CHARMED BY MME. SELMA KURZ

Vienna Opera Soprano Makes Her
Debut in the German
Capital

BERLIN, March 10.—Selma Kurz, the beautiful coloratura-soprano from the Vienna Opera, captured a mammoth Berlin audience in the old Philharmonic building last week. Strange as it may seem, though London and Paris have both reveled in Mme. Kurz's art, this was her first appearance in the Prussian capital.

She left nothing to be desired in the hearts of the Berlin critics. Although her engagement here was only in concert, she grasped the opportunity to sing three representative coloratura arias, viz., "Barbier von Sevilla," Rossini; "Il re Pastore," Mozart; "Ernani," Verdi.

The enlarged Philharmonic Orchestra, under Felix Mottl, gave a ravishingly colored background to her work, and the diva—she was in excellent voice and spirits—with her pyrotechnical displays, carried the audience into bursts of applause.

Mottl gave Berlin the opportunity to hear Wagner's "Christopher Columbus" overture for the first time. Of course he gave a magnificent reading to a Mozart Symphony, the G Minor, as well as taking the orchestra to splendid heights in the Berlioz "Roman Carnival."

Richard Burmeister, the pianist and pedagogue, who has a large American following in Berlin, has moved his studio to Dorfstrasse 20a. He gave a big musical reception Saturday evening, to which a hundred guests were invited.

Vernon Spencer gave a valuable lecture on the "Principles of Modern Piano Pedagogy" to a large gathering, at the American Woman's Club, on Münchenerstrasse, last Thursday afternoon.

George Buckley, a violinist from Battle Creek, Mich., has returned to Berlin from Prague, where he has been studying with Sevrík and Luchý. He was formerly a pupil of Schradieck, and was afterwards with Arthur Hartmann. Mr. Buckley will teach, in Berlin, the Sevcik school of violin playing.

Mrs. Olga von W. Haskell, of Minneapolis, Paris and Berlin, gave a large reception-musical Monday afternoon for Ambassador and Mrs. Dr. David Jayne Hill. A distinguished gathering from the diplomatic and artistic circles was in attendance. The artists who furnished the program were May Esther Peterson, soprano; Robert de Bruce, baritone; Mr. Rosencranz, violinist, and Jason Moore, pianist. J. M.

A HABELMANN SUCCESS

New York Teacher Arranges an Admirable Production for German Society

Theodore Habelmann, the well-known New York vocal teacher, added one more to his long list of artistic achievements by the admirable manner in which he arranged and supervised Marguerite Zöllner's fantasy "Lios Alfa" at the musicale given at the New York Liederkrantz building on Monday of last week on the fourteenth anniversary of the founding of the Liederkrantz Damenverein.

Mr. Habelmann, who had assumed responsibility for the performance of the attractive little fairy legend, for which Prof. Zöllner had supplied the music, was warmly complimented on all sides. The singing parts were taken by Mrs. E. Erdmann and Miss M. Greene, who fully deserved the enthusiastic applause that greeted their efforts. The title part was in the hands of Erna Ritter, of the Irving Place Theater, and all of the smaller rôles also were capably taken. The company reflected the utmost credit on Mr. Habelmann's training.

Earlier in the afternoon Marie Orthen sang a group of songs by Beethoven, Grieg and Young, with the warmth and clarity of voice characteristic of this artist.

Finds "Musical America" a Great Inspiration in His Work

RICHMOND, VA., March 17, 1909.

To the Editor of MUSICAL AMERICA:

It gives me great pleasure to enclose my third annual subscription to MUSICAL AMERICA. As I am somewhat of a pioneer in developing an interest in and love for good music in our cities of the South Atlantic States, I have found your paper a great inspiration in my work.

It has given me much pleasure to bring the attention of the musical directors of a

number of our leading Southern colleges to MUSICAL AMERICA, and I shall be glad to do all in my power to increase your clientèle throughout this section.

With very best wishes for your continued success,
Very cordially,

W. L. RADCLIFFE,
Manager Radcliffe Entertainment Bureau.

BRUCKNER'S EIGHTH SYMPHONY IN N. Y.

Boston Orchestra Performs Notable
Work at Thursday's
Concert

The first of the last pair of concerts for the New York season by the Boston Symphony Orchestra, Max Fiedler, conductor, was given at Carnegie Hall on Thursday evening, March 18. The following program was given:

Bruckner, Symphony No. 8, C Minor (first time in New York); allegro Moderato; Scherzo (Allegro moderato, Andante Allegro Moderato); Adagio; Solemnly (not fast); Scheinpfug, Overture to a Comedy of Shakespeare (with the use of an old English melody of the sixteenth century), for full orchestra, Opus 15 (first time in New York); Debussy, Prelude to "The Afternoon of a Faun" (after the Eclogue of Stéphane Mallarmé); Wagner, Prelude to "The Mastersingers of Nuremberg."

Bruckner has for some time been a bone of contention. There are some composers of large calibre who come forward to dazzle, and succeed; others to impress and convince. Bruckner is neither. He impresses deeply, but leaves some element of doubt in the hearer's mind. One feels it necessary to withhold immediate judgment on works so massive and deeply thought as those of this composer. The fact that there are no thoughtless passages and no outbursts of eroticism in this Eighth Symphony is in its favor so far as it goes. It may contain some alloy of outworn Teutonism. In the main, one must feel that here is thought of large calibre and feeling of depth and intensity, at moments of true grandeur. The length of the work makes it difficult to gain upon one hearing a clear idea of its form. This difficulty might not arise, despite the symphony's length, if it was more convincing in its formal structure. The symphony is much more musical, more beautiful in its ideas and coloring than previous accounts of Bruckner would lead one to suppose. The slow movement, the Adagio, is by far the most pleasing of the more serious movements, although the Scherzo is of more immediate appeal. The symphony as a whole appears to be more the interrupted reflections of a great soul than a clearly and cleanly organized work, developed in perfect form from a few great ideas. The audience did not receive the work any too hospitably.

The new Scheinpfug Overture was more popular in its appeal, and the audience expressed much approbation of the Debussy and Wagner Preludes. The audience was large and brilliant, and at the end of the concert vastly enthusiastic. A. F.

Minneapolis School of Music Recital

MINNEAPOLIS, March 20.—The concert given Monday evening, March 15, in the recital hall of the Minneapolis School of Music, Oratory and Dramatic Art, by seven vocal pupils of William H. Pontius, director of the musical department of the school and head vocal teacher, and two piano pupils of Carlyle Scott, principal of the piano department, attracted a large audience of friends and musical people. The character of the program was unusual as well as remarkable, when it is considered that it was given by students. The accompaniments were played by an orchestra of twenty-five musicians selected from the Minneapolis Symphony Orchestra, and all the selections were performed from memory. Mr. Pontius and Mr. Scott conducted.

The pupils appearing on this occasion had studied with Mr. Pontius and Mr. Scott for some years, and their singing and playing were evidence of most thorough training. Miss Murphy, Miss Meyer, Miss Christ, Mr. Wilkins and Mr. Alderman displayed voices of exceptional purity and power, and their matured style reflected great credit upon their teacher, Mr. Pontius, who bears a wide reputation as a vocal teacher. Miss Glimme's playing showed a remarkable technic and a broad style which are characteristics of Mr. Scott's best pupils. Mr. Scott is known as a musician and teacher of unusual ability. E. B.

Mrs. Merritt-Cochran to Sing in Boston

Alice Merritt Cochran has been engaged to sing in Boston on April 25 with the People's Choral Union, in Mendelssohn's "Hymn of Praise" and Gounod's "Messe Solennelle."

BOSTONIANS PLAY SCHELLING'S SUITE

Last New York Concert of the
Season by Max Fiedler's
Musicians.

A large audience attended the last New York concert of the season by the Boston Symphony Orchestra, in Carnegie Hall, on Saturday afternoon, March 20. The program was as follows:

Berlioz, Fantastic Symphony, No. 1, in C Major, Op. 16 A. I. Dreams, Passions, Largo; Allegro agitato e appassionato assai. II. A Ball. Waltz; Allegro non troppo. III. Scene in the Fields. Adagio. IV. March to the Scaffold, Allegretto non troppo. V. Dream of a Sabbath. Larghetto; Allegro. Schelling, Fantastic Suite for Piano-forte and Orchestra. I. Allegro marziale. II. Scherzando e molto leggero; Trio, Andantino. III. Intermezzo: Adagio. IV. Virginia Reel: Molto vivace. Weber, Overture to the Opera "Der Freischütz."

Mr. Schelling, as soloist and composer, scored a distinct success with his Fantastic Suite. This work has now been widely heard and favorably commented upon. It is, in fact, a delightful and refreshing composition, vivacious and bubblesome in its rhythms, and modern, if not ultra-modern, in its style, and, in general, spontaneous and delicate, rather than strong. The orchestration is spicy and effective. The very rhythmic Scherzando, although employing a rhythm already well exploited by both Beethoven and Tchaikowsky, was received with particular favor. The use of "Dixie" and "Suwanee River" in the reel is very clever and at times beautiful. Without attempting the impossible or the extraordinary, the Fantastic Suite is a thoroughly successful work, and was well played by its composer.

Schelling excels in dexterity and grace, and the work calls for no dramatic or deeply emotional playing. The Intermezzo has McDowellish touches.

The Fantastic Symphony reassured its brilliance and rapidity. It is constantly effective without saying much, too often without saying anything. It contains not a single melody worth remembering, and the one opportunity for a memorable and beautiful theme, the poet's fixed idea of his lady, passed the composer unseized. This work undoubtedly holds its own only through its extraordinary orchestral effects; it certainly has no musical content to touch the heart. It was, nevertheless, brilliantly conducted by Mr. Fiedler, and was greatly applauded. In contrast with the Symphony, the immortal Weber Overture came like the balm of Gilead. Mr. Fiedler was the recipient of that Teutonic mark of esteem, a large laurel wreath, and bowed his farewell to the season to New York amidst great applause. A. F.

Gounod's Villa

Not every Riviera tourist knows of or has ever seen one of the most celebrated of modern musical shrines in France, Gounod's quaint Oustalet dou Capalan, where the master composed "Romeo et Juliette" and that wonderfully sympathetic though little heard score which accompanied Mistral's great epic of Provence, "Mireille." This famous Riviera villa is on the shores

of the blue Mediterranean, just beyond Saint Raphael, on a comparatively little used roadway, but surrounded by one of the most beautiful settings on the whole Mediterranean round.—The Queen.

ELGAR'S ORATORIO SPLENDIDLY GIVEN

"The Dream of Gerontius" Presented—Cunningham, Spencer
and Elwes, Soloists

In the nature of a revival, since the work has not been heard for six years, Sir Edward Elgar's "Dream of Gerontius" was sung by the Oratorio Society last Saturday evening.

It was first performed by this body in March, 1903, and repeated in the Fall of the same year. In this cantata the composer seems to have found a subject that appears exactly to fit with some of the characteristic traits of his genius and musical personality.

The performance was one of the better ones of the Oratorio Society. The chorus, numbering 250 members of the Oratorio Society, supplemented by a special chorus from the Musical Art Society, sang with knowledge of the music, with security of attack and with light and shade. The music is difficult, and there were some lapses.

Dr. Frank Damrosch was the conductor, and there were more than sixty picked musicians of the New York Symphony.

The appearance of Gervase Elwes, an English tenor who was brought over for this and the next Oratorio concert, might easily provoke speculation as to whether there were no Americans who could sing this music. But this would seem ungracious, and, furthermore, the real question is only one of his artistic achievement.

This was worthy of praise. His part is of a rather hard and unyielding character, and it is all the more to the credit of the artist that he accomplished so much with it. His singing was intelligent and showed a sympathetic insight into the composer's purpose. His enunciation was beautiful.

Claude Cunningham sang the baritone parts magnificently, the resonance and power of his tones serving the purpose splendidly. The audience had room to deplore that the score gave him so little to do.

Janet Spencer, the contralto, brought much beauty to her rendering of the Angel's music, the mellowness and fullness of her tone being superb.

In spite of gala performances at other homes of music, Carnegie Hall had almost a record audience.

The work made an impression similar to that of its first performance, when the general opinion seemed to be that Elgar had enriched the domain of oratorio with a work of high feeling and large musical learning.

"My Godfather, Felix Mendelssohn, as I Remember Him," was the title of a lecture on the composer given in London recently by Felix Moscheles.

Bronislaw Hubermann, the Polish violinist, has scored a pronounced success in Paris.

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PARISIAN BATON FOR THE MANHATTAN?

André Messager Possible Successor to Campanini—Famous as a Director

It is possible that "the greatest conductor in the world," referred to lately by Oscar Hammerstein as the successor to Maestro Campanini, may be André Messager, artistic director of the Paris Opera House.

It is no secret that the latter organization has been in dire straits, and it would not seem unlikely that Messager would be willing to rid himself of his existing responsibilities.

It is understood that Mary Garden has expressed her willingness to help Hammerstein fill the void.

It was to the influence and interest of this director that Miss Garden owed her earliest opportunities at the Opéra Comique. On his assumption of the Paris Opera House codirectorship, Miss Garden left the Opéra Comique and entered the "grand opera" field.

When questioned, Hammerstein said that nothing with regard to the Campanini successorship would be settled till he reached Paris. He did not refute, however, the reported negotiations with Messager.

Messager is known to be an admirable conductor. He is also a composer of delicate opera comiques. His first success was produced about fifteen years ago in this country and in London. More recently his "Veronique" made a most favorable impression here and in Europe, where it ran for several years.

Socially, artistically and managerially, he has long been prominent in London as well as Paris. For years before his appointment to the Paris Opera House he had been associated with the Covent Garden management.

Two causes may militate against his selection. One is age and aversion for the

Indiana Male Chorus Achieves Excellent Results



THE HAYDN MALE CHORUS OF NEW ALBANY, IND.

This chorus of twenty voices, under the direction of Anton Embs, gave last week the third concert since its organization eighteen months ago. The individuals that make up the chorus are nearly all soloists and thus please by the sonority and even balance of tone produced when massed together. At the concert of last week the club was assisted by Grace Coffman, soprano, and Messrs. Embs, Shrader and Mitchell, members of the club, who had solo parts. The club sang numbers of Verdi, Gilchrist, Buck, Nevin, DeKoven, Wagner and Bullard. Miss Coffman sang with Mr. Embs and the chorus the tower scene from "Trovatore," and as an individual number a group of songs by Grieg, Massenet and Brahms. Dr. Noble Mitchell sang three of Mrs. Finden's East India songs.

position and would consent to limit his authority seems uncertain.

CHARLES KITCHELL'S TOUR

New York Tenor Engaged as Soloist with Boston Festival Orchestra

Charles Kitchell, the tenor, one of Eleanor McLellan's many prominent professional pupils, is rapidly coming to the front, and a brilliant future is predicted for this rising artist. Since studying under Miss McLellan his progress has been most marked, for this teacher is noted for the remarkable results she accomplishes in voice training. Mr. Kitchell's voice is described as one of unusual beauty and range, the latter being from low G to D in alt. His repertoire is made up of standard and modern oratorios and operas, together with a large number of German, French and Italian songs.

Mr. Kitchell has been engaged as soloist on the forthcoming May Festival tour of the Boston Festival Orchestra, and will fill the following dates on tour:

Monday, April 12.—Newburyport, Mass., "Cavalleria Rusticana" and "Walpurgis Night." Tuesday, April 13.—Salem, Mass., "Cavalleria Rusticana." Wednesday, April 14.—Taunton, Mass., "Aida." Friday, April 16.—Brookton, Mass., "Cavalleria Rusticana." Tuesday, April 20.—Lancaster, Pa., "Elijah." Tuesday, April 21.—York, Pa., "Walpurgis Night." Friday, April 23.—Harrisburg, Pa., "St. Paul." Saturday, April 24.—Carlisle, Pa., "Messiah." Monday, April 26.—Geneva, N. Y., "Elijah." Tuesday, April 27.—Rochester, N. Y., "Golden Legend." May 4.—Troy, N. Y.

Besides this important tour, he will take a prominent part in the Albany, N. Y., Spring Festival and Halifax, N. S., in June.

A Delightful Paper

WATERBURY, CONN., March 18, 1909. To the Editor of MUSICAL AMERICA:

Enclosed find check to renew my subscription to MUSICAL AMERICA, which I am pleased to say is a delightful paper.

J. M. DALY.

Mascagni's "Iris," which, despite the singing of Emma Eames and Caruso, could not survive Conried's last season at the Metropolitan, has made a success at La Scala, Milan, this Winter.

OPERA QUARTET ATTRACTS

Columbus, O., Musical Club Re-elects Officers for Ensuing Year

COLUMBUS, March 22.—The Metropolitan Opera Quartet was the attraction of the week in Memorial Hall. Sig. Bonci, Mme. Rappold, Mme. Flahaut and Mr. Witherspoon captivated the representative audience, both with solo and ensemble work. Sig. Florida, by his splendid accompanying and the playing of his own compositions won warm commendation. The artists were all new to Columbus save Mr. Witherspoon, who is a great favorite. Arrangements are now being made to have him here again for the Music Festival in June.

Another happening of much interest in music circles was the annual election of the Women's Music Club. Ella May Smith was for the seventh time made president, and all her present staff of officers were rechosen. Several of the salaries were raised, and plans for the artists for next season considered.

H. B. S.

SAENGERBUND CONCERT

Washington, D. C., German Society Makes Its Second Appearance

WASHINGTON, D. C., March 23.—The second public concert of the Washington Sängerbund occurred Sunday night before a large audience. The assisting artists were Elizabeth Dodge, soprano of New York, and Sammy Kotlarsky, the young Russian violinist. Miss Dodge sang a group of folk songs of various nations and the "Waltz Song" from "Romeo and Juliet," while the violin numbers were "Zigeunerweisen" and "Spanish Dance," by Sarasate, and "Perpetual Motion," by Ries. The sängerbund and the accompanying orchestra were heard in several numbers under the direction of Henry Xander.

The pupil presented on the occasion of Mary A. Cryder's last studio musicale was Mrs. Gibbs, who was heard in several

pleasing songs. Ethel Tozier assisted as soloist and accompanist.

Dr. Ashbel Husted, tenor, recently gave a musicale in the concert hall of the Library of Congress. He presented a varied and enjoyable program.

W. H.

BOSTON OPERA SEASON

Big Advance Sale of Seats Reported to Mr. Hammerstein

BOSTON, March 22.—The subscription sale of season tickets for the two weeks' season of Manhattan grand opera at the Boston Theater closed Saturday night, and the report sent on to Mr. Hammerstein should prove gratifying.

The sale of single performance seats began to-day. Competent observers have declared that grand opera in Boston finds more patrons who attend the performances for the pure purpose of musical enjoyment than elsewhere, and these are particularly the single ticket purchasers.

Boston's own new opera house is beginning to take on an appearance of reality. Progress on the building has been rapid, and there is but little doubt that it will be completed within the contract time of one year from last September.

Antonio Scotti, of the Metropolitan Opera House, and Hugh Chilvers, of New York City, met by accident in the Hotel Knickerbocker after an interval in their acquaintance of seventeen years. They were students in the Conservatory of Music in Florence at that time.

A program of two-piano works given in Berlin a fortnight ago by two sisters named Adamian contained Sinding's Variations in E flat minor, Chopin's Rondo in C, op. 83, and Reinecke's "La belle Grisélidis."

Jean Sibelius, the Finnish composer, conducted his tone-poems "En Saga" and "Finlandia" at a recent London philharmonic concert.

Sergius Kusnezow, the Russian contrabass virtuoso, played with notable success in Budapest last week.



A French Cartoonist's Idea of André Messager

strenuous sort of life which he would lead at the Manhattan, even if he had assistants. The other is Hammerstein's rooted and proclaimed dislike for anything like rivalry or interference in the management of his operatic affairs.

Whether so famous and conspicuous a musician would be willing to accept such a

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KOTLARSKY Young Russian Violinist Management - HENRY WOLFSOHN 131 East 17th Street, New York	HERWECH VON ENDE Violin Instruction Teacher of KOTLARSKY 212 West 59th Street, New York
CECIL FANNING BARITONE Accompanist: H. B. TURPIN	Eastern Mgr., J. E. FRANKKE, 1402 B'way, N. Y. Western Mgr., The Musical and Dramatic Direction of Chicago, 812 Fine Arts Building.

FROM "MUSICAL AMERICA" READERS

American Violinists and Teachers

THE LICHTENSTEIN VIOLIN SCHOOL,
ST. LOUIS, March 18, 1909.

To the Editor of MUSICAL AMERICA:

I have read with a great deal of interest the communications of Madame Musin concerning the great artist's (Musin's) methods, and would like to say, in defense of American violinists and teachers, that we have in this country thorough instructors, who are capable of, and who are taking their pupils through as thorough a course of instruction as is possible in any European center, not excepting Liège, Brussels, Berlin or Prague.

I will go further, and say that the broad and intelligent American teacher is more alive to his pupil's real needs, artistic and economical, than the average European.

I do not wish to detract one iota from the merit of such great violinistic talents as Musin, but the American teacher should be granted a hearing.

Pardon a personal note.

In July, 1907, a young St. Louis boy, Jacob Blumberg, after but one season in the Conservatory at Brussels, won a "Premier Prix" with a performance of the Tchaikowsky concerto. This boy's entire training prior to this was had in St. Louis under me, and he began the serious study of the violin at just thirteen years of age, in 1898.

I have developed (successfully) young soloists and orchestral players by the same methods of knowledge, patience and stimulation which all teachers all over the world adopt.

Cordially and sincerely yours,

VICTOR LICHTENSTEIN.

The Plaintiff of a Gallery God

NEW YORK, March 22, 1909.

To the Editor of MUSICAL AMERICA:

What provisions for the comfort of the gallery-goer are to be made in the New Theater, in which opera comique is to be performed, near Central Park? Shall he be in a position to see the stage, no matter where he sits? I hope so.

The pleasure of going to many of the

most attractive operas at the Metropolitan Opera House has been denied me for several years because the conditions under which I work and the fact that I am a suburbanite—a commuter—preclude the possibility of my buying seats on the morning of the day I decide to go to the opera or paying much money for them. Past experience has taught me the futility of going to the box-office on the evening of the performance and buying one of the cheaper seats and hoping to see anything. Such disregard for the public as was shown in the building of the Metropolitan Opera House and the arrangement of the upper seats I suppose has been the subject of bitter comment often, but it still remains a fact that in row after row of seats in the Metropolitan it is impossible to see the curtain on the stage. Along the sides of the house one seated in the galleries is fortunate to have a glimpse even of a corner of the stage.

The house was built for its society clientele, and in order to display spectacularly the jewels and gowns of women seated in the boxes. I go to the opera to hear music and singers, and not to regale myself with exhibits which I can see in Fifth Avenue windows. Frequently I have paid as much as \$2.50 for a seat, and not been able to see the Metropolitan stage, even when standing up.

I hope that the architects of the New Theater have made saner seating arrangements for the *hoi polloi*.

J. R. C.

Commends "A War Cry"

CANTON, MASS., March 20, 1909.

To the Editor of MUSICAL AMERICA:

I enclose check for my subscription to your paper, which I consider very valuable.

I especially wish to commend "A War Cry." I have long felt what Mr. Mantel expresses in his article. The editions of Mozart's and Beethoven's sonatas, by Lebert and Von Bülow are so filled with footnotes, phrases within phrases, etc., that pupils are too confused to have any ideas left as to the real meaning. It pleases me to find some one with sufficient courage to express this in print. (Mrs.) MARY G. REED.

GERMAINE SCHNITZER; HER ART AND PERSONALITY

Germaine Schnitzer is an artist and "good company." The latter qualification is not accentuated because of striking lack on the part of artistry in general, but because it is unusually true in this instance. Truly, the young Viennese pianist is as proficient conversationally as she is with her hands. Those who have heard her in concert or recital will know this to be no disparagement.

As the proof of the pudding is in the eating, so the proof of the story is in the telling. Miss Schnitzer, with what might be called "à la carte" English, is a past master of the art of immolating herself on the altar of Subject, even when such is her own person and career. It sounds paradoxical, but it is nevertheless true.

She soared above the usual feminine stumbling block of the "age" question, and assented to twenty-one years of existence. Although of Austrian parentage, she was born in Paris, where she began her musical training at the age of six. At eight she could transpose Bach at sight. Raoul Pugno soon took charge of her studies, which were taken up by Emil Sauer when she moved to Vienna. In the latter's class, which was a sort of inner shrine at which only artists were admitted, she was the youngest (only sixteen years), which, however, did not prevent her from winning the first prize in competition with students twice her years.

This is her fourth year in public, and second time in this country. Already she has planned to return in another two years, after the expiration of her present stay, which occurs in May.

The young pianist expresses her delight with America, referring to the enthusiasm and warmth of the audiences, whether East or West. The American critics also find in her an ardent champion, claiming for them a profundity of knowledge and kindness of tendency that is very encouraging to a foreign artist. She said that Europe had no conception of how great, musically, America is.

The considerable ability with which the artist manipulated the idioms of English evoked a question as to how long she had been wrestling with its problems. "Three weeks," she said. "Up to that time, although I had heard people speaking it, I

had never attempted it myself. The knowledge must have come from Heaven," she continued, smilingly. "That, however," indicating the piano, "is the instrument of the international language by which I speak to everybody. I find it of surpassing eloquence."

As might be assumed by the prefix, Miss Schnitzer is a "Miss." Referring to marriage, she laughingly agreed that to yield her hand might result in its not being handed back to her in perfect artistic condition. She went on to say, in pursuance of things matrimonial, that her piano was masculine, and she found it easier being mistress of it than it might be commanding the human.

Athletics have a share in Miss Schnitzer's affections, which would be further indulged were it not for the asceticisms of her art. Her face glowed when swimming was mentioned, and a word picture of the sea was sufficient to insure her complete felicity. She would like to skate and play tennis, she said, ruefully, but Sauer's entreaties that she leave those enjoyments for those less richly endowed artistically lest a fall prove fatal to the hands, which now are of such paramount value.

Painting and writing, particularly for musical journals, also are occupations of strong interest to her.

Another passion is that of traveling, which, thanks to her desirability as an artist, has led her through all of Europe several times and a great part of America. She mentioned with regret the forced abandonment of a plan by her mother's objection, for an eighteen months' trip through Australia, India, China, South Africa and Japan, giving recitals in the more important cities in each country.

The conversation drifted reminiscent-ward, and she told several very amusing stories of her experiences here and abroad. One case was cited of a concert in Leeyarden, Holland. She made her entrance on the stage and stepped to the footlights to make her introductory bow. Performing the courtesy, she stepped back. As she did so two men in the front row arose and gravely bowed in return. It struck the pianist as being so funny that there should come a response from the audience in such manner that she had to retire to the wings to recover from her laughter.

Another instance at her own expense was recalled. Her recital was occurring at Des-

sau, Germany, and the Prince of the neighboring province and all the little princelets were to be present. Before going on the stage she was reminded by the manager to bow her acknowledgments to the royal personage before and after her performance. Assuming that the personages *royale* would be in the usual box allotted to their rank, she courted low on entering and following the applause. As she reached the retiring room the manager, excited and red-faced, approached: "Why didn't you bow to the Prince?" he exclaimed. "I did," she returned. "No, pardon me, but you did not. The box you bowed to was unoccupied." It was true. Miss Schnitzer, being near-sighted, had not noticed that the royal family sat in another part of the theater.

J. B. CLYMER.

PITTSBURG SINGER
WINS RETURN DATES
BY EXCELLENT WORK

CHRISTINE MILLER

Contralto of Pittsburg, Pa., Who Has Filled Important Engagements This Season

PITTSBURG, March 22.—Christine Miller, contralto, has been filling some of the most important oratorio and concert engagements of the season, having sung at more than fifty concerts during the year. Among the most important may be mentioned those with the Women's Club of Winnipeg, Manitoba; the Schubert Club, St. Paul; the Männerchor, Indianapolis; the Musical Club, Evanston, Ill.; Philharmonic Club, Minneapolis; Arion Club, Milwaukee; Symphony Orchestra, Minneapolis; Choral Club, St. Paul; musicale, Plainfield, N. J.; musicale, Newark, N. J.; Apollo Club, Chicago, and Orpheus Club, Cincinnati.

Perhaps the most notable compliment to Miss Miller's art was her engagement for three appearances in one season in Minneapolis and St. Paul, each time with an important organization. The fact that she has appeared several times with the Apollo Club of Chicago is also worthy of mention.

Miss Miller's voice is a pure contralto, of vibrant quality and under excellent control. She sings with an ease and sincerity of style, a musicianly intelligence, and possesses a stage presence that adds much to the charm of her work.

Metropolitan Concert Thin Attendance

Seven solo singers, the entire opera house orchestra and the Italian chorus attracted only a moderate sized audience at last Sunday's Metropolitan Concert. Morena being indisposed, Karschowska substituted acceptably, singing the Liebestod from "Tristan" and several songs. Bernice di Pasquale won many of the evening's honors by her singing of Ardit's "Il Bacio," also receiving a bouquet of roses at the end of the number. With Quartet she sang a duet from "Lucia di Lammermoor." Goritz, Anthes, Sparkes and von Niessen-Stone, who sang beautifully an aria from "Samson et Delilah," were the other contributing artists.

CHAMBER MUSIC FOR
BOSTON AUDIENCES

Kneisels and Flonzaleys Present
Interesting Programs—Mr. Hall
and Miss Altemus Heard

BOSTON, March 22.—Concerts have been given this week by the Kneisel Quartet, the Flonzaley Quartet, Ethel Altemus and Glenn Hall. The Kneisels concluded their series of the season at Fenway Court on Tuesday evening, playing Mozart's Quartet in G Major, Brahms's Piano Quartet in G Minor, and Wolf's Italian Serenade. Katharine Goodson assisted, and she treated the piano part of Brahms's work with technic that was ample for its exacting demands, with sure musicianship and sympathy for the composer's philosophy which are not possessed by every pianist.

For once a master organization came into its own when the Flonzaley Quartet appeared on Thursday evening. They offered Boccherini's Quartet in A Major, which would have been faded and threadbare had the performance not been of incomparable charm and purity; Wolf's Quartet in D Minor and Dvóřák's in A Flat Major.

Wolf's Quartet, written at the age of nineteen or thereabouts, stirs one with its hectic vehemence, the mad, overwhelming desire that is apparent to express things that the composer was at the time unable to adequately present. No more personal, introspective pages exist in music, and this music is of too private a character to attain general popularity.

From this haunted thing to Dvóřák's frank and melodic quartet was as much of a transition as that from Mozart to Wolf had been, but how beautifully, how characteristically the lovely music was played! What a joy was every inner voice of the sweet harmonies! What a swing and lilt, what humble but fervid aspirations there were in the wistful songs of Bohemia! Chickering Hall was crowded and many stood. At the close the instrumentalists received an ovation such as has rarely been tendered a string quartet in this city.

On Friday afternoon Glenn Hall, tenor, sang many songs by Schubert, Liszt, Schumann, Jensen, Strauss, Tchaikowsky, Wolff, MacDowell, Tours, and two old English lyrics. Mr. Hall does not sing as he might, for he has a warm and expressive voice, and more than once he showed true insight and artistic intuition. Yet he is prone to lavish sentimentality, and his tone production is in most instances faulty. Before going farther he should spend much time on the fundamentals of good singing, and then try an injection of backbone.

Miss Altemus played Rameau's Gavotte and Variations, Scarlatti's Sonata in A Major, Schumann's "Carnival" and pieces by Spangenberg and Leschetizky. Miss Altemus has a pleasing and feminine style. She is capable both of poetry and apt pianism. Rameau's Gavotte and Scarlatti's Sonata were gracefully played. The first pages of the "Carnaval" lacked point and vitality, but in the more intimate moments Miss Altemus was very successful. An enthusiastic audience of good size attended.

O. D.

Miss Arnaud Plays in Chicago

CHICAGO, March 22.—Germaine Arnaud, the charming young French pianist, who has many gifts and graces to commend her work for public appreciation, gave concerts Tuesday evening and Saturday afternoon in Music Hall, entertaining select audiences. Selections of Bach, Schumann, Chopin, Wagner and Saint-Saëns made up her first program, while the second included Schumann's Etudes Symphoniques, Beethoven's Rondo, Schlessinger's Impromptu Caprice, Guiraud's Allegro de Concert and three Chopin selections.

C. E. N.

Cecil Fanning at Nursery Benefit

Cecil Fanning, as *Canio*, of "Pagliacci" fame, was a feature of the tableaux vivants given in aid of the Lisa Day Nursery in the ballroom of the Plaza Hotel last Thursday evening. The singer rendered the famous Prologue and appeared in the costume of the rôle. He also sang several old English, French, German and Italian songs, which were illustrated by tableaux. Geraldine Farrar also sang an aria from "Madama Butterfly." Society was represented largely.

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ST. PAUL CONTRALTO RETURNS FROM TOUR

Mrs. W. M. Thurston Attracts Attention in West—Paderewski Plays with Orchestra

ST. PAUL, March 19.—Mrs. W. M. Thurston, the St. Paul contralto, has just returned from a concert tour in the Northwest, bringing with her the warmest commendations of delighted audiences.

In Grand Forks, where she appeared under the auspices of the Thursday Musical Club in a recital program of French, German, Italian and English songs, she evoked



MRS. W. M. THURSTON
St. Paul Contralto Who Has Evoked Favorable Comment by Her Singing

much enthusiasm by the sweetness and power of her smooth, flexible voice, artistic interpretations and pleasing personality.

Mrs. Thurston brings to her work the force of a well developed intelligence, giving the singer notable poise.

The St. Paul Symphony Orchestra, with Ignace Paderewski as assisting soloist, gave the last symphony concert of the season in the crowded Auditorium on March 16.

The beauty of Mozart's G Minor Symphony, as voiced by the orchestra, aroused enthusiastic applause. Conductor Rothwell's good taste was again evidenced in the selection and excellent rendition of Robert Fuchs's Serenade No. 3, in E minor, for string orchestra. This number and the Prelude to Part III of Goldmark's "Cricket on the Hearth" were the novelties of the program.

Beethoven's "Emperor" Concerto was given a masterly production by Paderewski and the orchestra. The audience, fairly carried away by the work and its splendid rendition, gave hearty expression to its pleasure.

A Chopin group and Liszt's Twelfth Hungarian Rhapsody were listened to with eager interest, and followed by one of Mendelssohn's songs without words and Paderewski's Minuet, as persistently demanded encore numbers.

The eighteenth popular orchestral concert on Sunday afternoon was enjoyed by hundreds of regular attendants, whose enthusiasm grows with the approach of the close of the season. Albert Gregorowich Janpolski, baritone, was the soloist of the occasion. Mr. Janpolski appeared first in Leoncavallo's "Pagliacci" Prologue, afterward in a group of Russian folk songs, and an aria from Tchaikowsky's "Eugene Onegin." F. L. C. B.

Paderewski Has Capacity Audience

MINNEAPOLIS, March 20.—A completely sold out house greeted Paderewski on his appearance as soloist with the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor. His playing of the Saint-Saëns Concerto No. 4 was wonderfully brilliant. The orchestra accompanied sympathetically, and played its various selections superbly. The pianist's numbers included a group of Chopin and Liszt, besides several encores which he graciously granted. E. B.

Wüllner's Seventh Chicago Recital

CHICAGO, March 23.—Dr. Ludwig Wüllner gave his seventh recital Sunday afternoon to a large audience in Orchestra Hall. With each return of this distinguished ex-

positor of the German lieder his vogue becomes more and more pronounced. His program was largely of the request order, and carried many favorites, the Schubert selections being in the ascendant. One novel feature was Sinding's "Ein Weib," a strangely cynical and tragic selection that found the apotheosis of dramatic expression. C. E. N.

SHAKESPEARE TO GO WEST

Noted English Teacher to Diagnose Vocal Illnesses in California

SAN FRANCISCO, March 17.—For just seven days William Shakespeare, of London, will be the leading singing master in San Francisco. In this time, from announcements already made, he will accomplish more than one might suspect. First, there will be two lectures, one on "The Art of Singing," and the second on "Singing Historically Considered." Then he will teach. Of course, he will not teach in the conventional sense, but will appear rather as a vocal diagnostician. That is to say, he will outline general courses of training and lay bare the most serious defects in voice culture as it is usually taught. He will arrive on April 1, and during his stay will occupy the studio of his former pupil, H. B. Pasmore. A reception in his honor will be held in the Pasmore home.

David Bispham was welcomed here this week with the warmth of an old favorite, for such he is. His first concert was notable for a dramatic recital of Poe's "Raven," with Alfred Bergh's musical background. The program of songs in English offered a wide latitude for Bispham's personality. The numbers, beginning with the gentle "Where'er You Walk," ranged through the roistering "Down Among the Dead Men," and the beautiful settings of Burns, Moore's and Byron's verses set by Beethoven, Mendelssohn, Schumann and Gounod, through the harrowing "The Pauper's Drive" of Sidney Homer to Thackeray's absurd "Ballad of Little Billee," set to music by Graham Peel.

Josef Lhévinne is leaving with what the papers term a "host" of friends, though he came as a stranger. His European and Eastern reputations preceded him, but it is significant that his last audience more than doubled his first in size. H. C. T.

Liza Lehmann's new Songs for Children, to be sung by children, were a feature of a recent Chappell Ballad Concert in London. The titles are "Mr. Coggs," "Pa's Bank," "The Bird Stuffer," "London Sparrows" and "The Barber."

Katharine Ruth Heymann, the American pianist, has been giving recitals in Berlin and London this month.



Mrs. George A. Wheeler

ST. LOUIS, March 21.—Mrs. George A. Wheeler, organist of the Gibson Heights United Presbyterian Church, fell dead while playing the opening hymn of the service this morning.

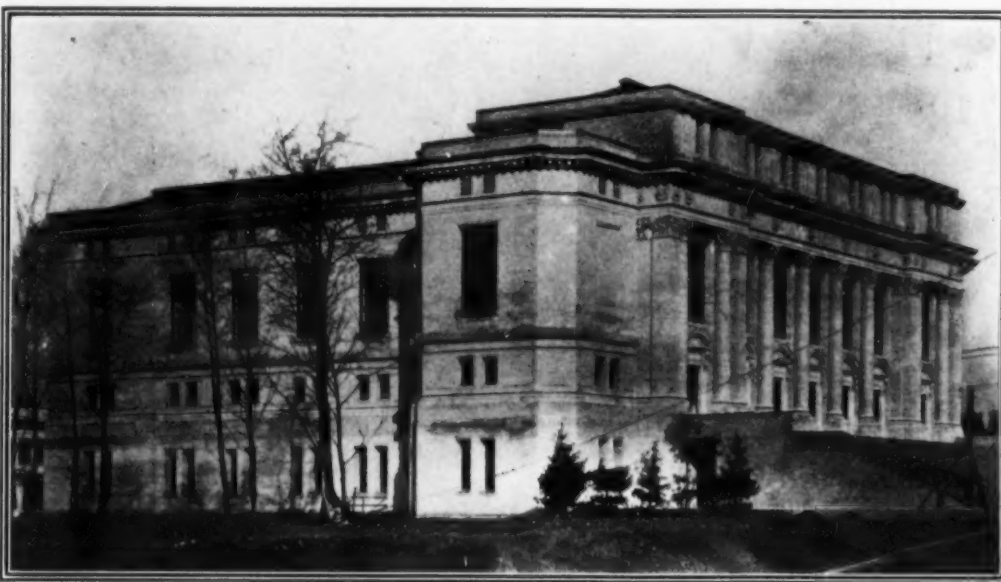
Isaac V. Flagler

AUBURN, N. Y., March 17.—Professor Isaac V. Flagler, composer, concert organist and musical publisher, died last night at his home in this city. He was born in Albany seventy years ago, and when a young man worked on a newspaper in Poughkeepsie. Forty years ago he came to Auburn as organist of the First Presbyterian Church. For a number of seasons he was organist at the Chautauqua Assembly.

George Torge

PITTSBURG, March 22.—George Torge, a well-known Pittsburgh musician, died last week of heart failure at his home in Brad-dock avenue. He was born in Darmstadt, Germany, September 4, 1840, and came to America in the fifties, settling in New York, and moving to Pittsburgh in 1854. After returning from the Civil War he organized Torge's Orchestra, a well-known organization. He was also leader of the Great Western Band for years and also of Young's Band. He was identified with a number of business organizations, being a director of the Fifth Avenue Bank and the Birmingham Fire Insurance Co. He is survived by his widow, three sons and two daughters. E. C. S.

Elaborate Plans for Music Events at the Alaska-Yukon Exposition



Auditorium in Which Concerts and Other Musical Events Will Take Place During the Alaska-Yukon Exposition This Summer

SEATTLE, WASH., March 20.—That the music plans for the Alaska-Yukon-Pacific Exposition, which will be held this Summer, are elaborate can be gauged by the fact that three buildings will be utilized for these events. The magnificent Auditorium, a picture of which is printed herewith, will be used for concerts and similar events. Here the Seattle Symphony Orchestra will probably play. A special Music Temple is almost complete, and in it will be held the band and some other concerts. The Amphitheater, with its enormous seating capacity, will be required for the larger musical affairs, such as choral singing, in which vast numbers of performers participate.

Kotlarsky's Five Recitals

Samuel Kotlarsky, violinist, a pupil of Herwegh von Ende, will give five violin recitals at the American Institute of Applied Music, No. 212 West Fifty-ninth street, New York, on March 29, April 16 and 27, and May 12 and 27, assisted by Florence Hinkle, soprano; Viola Waterhouse, soprano; Paul Dufault, tenor; Franklin Riker, tenor; Andreas Sarto, baritone; Margery Morrison, Max Liebling and Charles Gilbert Spross, pianists, and the von Ende Violin Choir.

Young Kotlarsky will perform during these recitals fifteen of the greatest compositions for violin, a feat unique in itself, and undoubtedly difficult. These works will be the Vieuxtemps Concerto in D minor; Souvenir de Moscou, Wieniawski; Saint-Saëns, Rondo Capriccioso; Bruch, Concerto in G minor; Saint-Saëns, Concerto in B minor; Sarasate, "Faust" Fantasy; Wieniawski, Concerto in D Minor; Vieuxtemps, Fantasie Appassionata; Sarasate, Three Spanish Dances; Brahms, Sonata in A; Mendelssohn, Concerto; Wieniawski, "Faust" Fantasy; Tchaikowsky, Concerto; Ernst, Hungarian Airs, and Paganini, Concerto.

Carberry Vocal School Recital

MILWAUKEE, March 20.—The regular monthly recital of the Carberry Vocal School of Milwaukee occurred recently. Cecilia Feuerstein was heard to good advantage in a Chaminade "Ritounelle" and in "To My Love," by Matthews. Lillian Hayward sang "He Was a Prince" and Donald's "Daphne's Love." The duet, "Lo, See the Pale Moon," by Campani, was well rendered by Ethelyn Telin and Elva Hibbard. P. H. Nolan sang Handel's "Where'er You Walk." Mrs. Edmund Gram was heard in two songs by Strauss, and Frederick Rowley ended the interesting program with two songs, "Noon and Night," by Hawley, and "My Native Land," by Kaun.

Mr. Carberry, notwithstanding his teach-

ing, finds time for much public work. A few recent engagements are as follows: March 2, a song recital before the Athelston Club at Battle Creek, Mich.; March 6, he assisted Emil Liebling in a recital of his own compositions at the Milwaukee Downer College; March 19, he assisted Emil Liebling in a similar program at Kimball Hall, Chicago. In April, Mr. Carberry will sing the tenor rôle of "The Elijah," in German, in Milwaukee. He is soon to give a recital before the State Normal School of Milwaukee. R. D.

Russian Lecture Recital in Boston

BOSTON, March 22.—A lecture-recital of Russian music was given at the Hotel Vendome Saturday afternoon by Edith Lynwood Winn, assisted by Bertha Wesselhoeft Swift, soprano, and Margaret Gorham, pianist. The program contained folk songs, the ritual music of the Russian Church and ballads by Miss Swift, violin solos by Miss Winn and piano solos by Miss Gorham. Miss Winn has made a careful study of Russian music, and has met with particular success in her rather unusual lecture-recitals. She was ably assisted by Miss Gorham and Miss Swift, and the program was both instructive and interesting. There was an audience of good size, and the artists were warmly applauded. D. L. L.

The Concert Work of Jessie Davis

BOSTON, March 22.—Jessie Davis, the pianist, has been much in demand for musicales and recitals this month, her engagements including concerts at West Roxbury and Milton, Mass., March 2 and 14, private musicales March 1, 4 and 11. She is to play at Park Street Church this evening, and in Steinert Hall to-morrow evening, and has been engaged for private recitals Wednesday, Thursday and Friday of this week. Next month Miss Davis is to play before the Waltham (Mass.) Woman's Club April 15, and at musicales in this city April 7 and 16. D. L. L.

NOTICE OF REMOVAL

ON AND AFTER MONDAY, MARCH 15

MR. HERMANN KLEIN

WILL RECEIVE HIS PUPILS AT HIS NEW

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The pupils of B. Frank Gebest, of Washington, D. C., recently appeared in recital assisted by Edwin Callow, baritone.

The orchestra of the Shortridge High School, Indianapolis, Ind., gave a concert on March 19 under the direction of R. E. Burge.

Florie Chase Haight, soprano, of Bridgeport, Conn., has been engaged for the choir of the West End Presbyterian Church, New York City.

The Evansville, Ind., Oratorio Society of 100 voices, Paris R. Myers, director, will sing Handel's "Messiah" on April 15. Well-known soloists will assist.

Lawrence Robbins, of Kansas City, Mo., will dedicate organs in Atchison, Kan., and in Kansas City, at the First Baptist Church, on March 29 and April 12.

Thomas Evans Greene, of Washington, D. C., has been engaged to sing the tenor rôles in Mendelssohn's "Hymn of Praise" and Gounod's "Messe Solenne," at Symphony Hall, Boston, early in April.

Antoinette Werner-West, soprano, of Cincinnati, O., appeared in recital in Birmingham, Ala., on March 18. She was received with enthusiasm and won favorable comments from the various critics.

The organ recitals of March 7 and 14 at the Brenau College Conservatory of Music, Gainesville, Ga., were given as usual by T. W. Musgrove. The assisting soloists were Lilly Mae Pettijohn and Fay Simmons, violinist. The Brenau chorus sang.

The Danish minister and Countess Moltke entertained many guests at a musicale at the Danish Legation, Washington, D. C., on March 15. The program consisted of Scandinavian folk songs arranged and played by Herman Laudby, a Norwegian 'cellist.

The Phoenix Choral Society, Phoenix, Arizona, now in its third season, recently presented Handel's "Messiah." Thomas F. Hughes was director, Grace A. Andrews, accompanist, and Mrs. Shirley Christy, manager. The chorus numbers one hundred.

Mrs. Frank E. Ward, wife of the organist of Columbus University, and a pupil of Dr. Franklin Lawson, sang the Ballatella from "Pagliacci" and "Si j'avais vos ailes," by Messager, at a musicale at the Hotel Majestic Sunday evening, March 14.

The Bach Society of Cincinnati will celebrate the two hundred and twenty-fourth anniversary of the birth of Sebastian Bach with a concert on March 26. The program will include many notable and seldom performed works.

S. I. Conner, with his pupils, Elmer Steffen, Nona Biven, Elsa Habing, Mrs. Harvey Moore, Carl Emmert and Mrs. R. C. Cosner, assisted by Edward Nell, recently appeared in a successful recital in Indianapolis.

Mrs. G. B. Martin, pianist; Yakove Spivakowski, violinist, and Frances Smith, soprano, furnished the program at a musicale at the home of Mrs. Rutherford Trowbridge, New Haven, Conn., on March 18. Mrs. Clarence B. Bolmer accompanied.

Henry E. Bonard, organist of the First Congregational Church, Wallingford, Conn., gave his second recital, assisted by Grace Elizabeth Walker, contralto, on March 15. The principal organ numbers were by Bach and Guilman.

The first of the Lenten organ recitals being given at the South Congregational Church, Bridgeport, Conn., by Mrs. Elmer Beardsley, occurred on March 16. William H. Joy, baritone, of Ansonia, was the assisting singer.

Florence M. Giese, pianist, gave a musicale at Arundell Hall, Baltimore, Tuesday afternoon, assisted by Edna A. Brown,

mezzo-soprano, and Alfred Furthmaier, 'cellist. The solo numbers of each were finely rendered.

The music faculty of the Maryland School for the Blind, Baltimore, recently gave a recital at the school. Charles H. Bochau sang groups of English and Scotch songs, and Francis C. Myers, pianist, played several numbers. George Siemmn was the accompanist.

At a recital at the Ganapol School of Musical Art in Detroit, Mich., on March 23, Ada Lillian Gordon, pianist, and Nathan Simons, baritone, were the artists. The piano numbers were by Bach, Schumann and Beethoven, and the songs by Handel, Wolf, Schubert and Chadwick.

Excerpts from the opera "Sarrana," by Legrand-Howland, were sung at the Astor Hotel, New York, on March 20. Mme. Ciaparelli-Viafora, Agnes Scott and Leo Lieberman were among the artists who appeared. The opera has had several performances in Italy.

The Matinée Musicale of Indianapolis, Ind., presented Louise Fullwiler, Louise Schellschmidt, Mrs. Otis Lefler, Josephine Sims, Esther Hunter and Francis Bert Spencer in a concert at the Propylaeum. The excellence of the program was attested by the cordiality of the large audience.

The singing of Florence Hinkle, soprano, at a recital before the St. Ambrose Society of Jackson, Mich., on March 11, was enthusiastically received. The program was most comprehensive in character, and ranged from Glück and Handel to Reger and Strauss.

The voice pupils of Mr. and Mrs. George L. Tyler, of Duluth, Minn., gave a recital at the Lyceum recently. Among those deserving special mention were Louis Dworshak, who sang with dramatic effect; Dr. Emil Bromund, Mr. Koneczny and the Misses Reynolds, O'Gorman and Rietz.

A recital was given Thursday evening before the Women's Literary Club, Baltimore, by Florence Woolford Powers, soprano, and Harry Patterson Hopkins, pianist. Mr. Hopkins played, among other numbers, his own Piano Etude in D flat, and an original arrangement of Rubinstein's "Persian Ballet Dance."

The boys' choir of Clifton Avenue M. E. Church, Baltimore, rendered Stainer's "Crucifixion" at the First Reformed Church Tuesday evening, under the direction of John T. Elliott, with Laura E. Elliott as organist. The soloists were Frederick M. Supplee, tenor; James W. Clayton, baritone; Clifford S. Carmichael, bass.

Beatrice McCue, contralto, secretary of the Akron, O., Tuesday Musical Club, was soloist at the tenth afternoon concert of the Fortnightly Musical Club, of Cleveland, O., on March 16. Her numbers were an aria from Saint-Saëns's "Samson and Delilah," "Mattinata," Leoncavallo; "Litanei," Schubert, and Ardit's "Let Me Love Thee."

The vested choir of the Church of the Incarnation, Philadelphia, under the direction of Clare Knodde, organist and choir-master, rendered Maunders' cantata, "Olivet and Calvary" on March 21. The fourth of the Lenten recitals was given at the same church Sunday afternoon by Mr. Knodde.

J. C. Beebe, a former resident of Meriden, Conn., and now organist of the First Presbyterian Church, Auburn, N. Y., played before a large audience recently. His program included Shelley's "March Militaire," Faulkes's Barcarolle, Boellmann's Toccata, Lemare's Andantino and Conont's Gavotte. Lenna Brooks, soprano, sang several solos.

The fourth Lenten recital by E. R. Kroeger, of St. Louis, Mo., occurred on March 20. The program was devoted entirely to the compositions of Chopin, and contained twelve Etudes, the Ballade in A flat, the

Nocturne in B Major, the Mazurka in G Minor, the Prelude in C sharp minor, the Impromptu in F sharp major and the Scherzo in B flat minor.

Herbert I. Wallace, president of the Choral Society of Fitchburg, Mass., is planning important concerts for the spring. The present season has seen three concerts by the Kneisel Quartet, a concert by Mme. Jomelli, one by the Longy Club and appearances by Courtlandt Palmer, Ernest Schelling and Ernesto Consolo, pianists; André Maquarre, flute, and others.

Georgio M. Sulli, organist of St. Michael's Church, New Haven, for the past three years, has resigned his position because of increased teaching. Mr. Sulli maintains studios in New York, Bridgeport and New Haven, and has large classes in each place. He will be succeeded by Guido Hocke-Casclotti, now organist at Holy Rosary Church, Bridgeport, Conn.

The regular organ recital of the series being given in Woolsey Hall, New Haven, Conn., occurred on March 23, Dr. Horatio W. Parker being the performer. The Rheinberger sonata in E flat minor; Parker's "Revery," Canon and Festival Prelude; Schumann's Canon in B minor; the March from Widor's Third Symphony, and the Bach Fantasy and Fugue in C minor composed the program.

Pupils of Agnes Mynter, of Buffalo, N. Y., presented two recital programs on March 13 at Miss Mynter's studios. The programs, which were creditably played, were performed entirely from memory. The violin, piano and 'cello trio recently organized by Miss Mynter has taken the name of Mendelssohn, in honor of the year of its organization. The trio will appear in concert during this month.

I. L. Schoen and E. G. Anton assisted E. R. Kroeger in the third of his Lenten pianoforte recitals in Musical Art Building, St. Louis, Mo., on March 13. The program, which celebrated the centenary of Felix Mendelssohn, contained many of his more important works, notably the Variations Serieuses, Scherzo in E Minor, Four Songs without words, Prelude and Fugue in E Minor for piano, and the D minor Trio for piano, violin and 'cello.

At the last meeting of the Cecilian Society, Duluth, Minn., at the home of Mrs. Gustav Flatten, Tchaikowsky's Symphony No. 6 was analyzed and illustrated. Other compositions by Tchaikowsky, Strauss and Wolf were performed. Those who participated were Mrs. A. M. Gow, Donna Louise Riblette, Nellie Brown, Mrs. C. T. Burg, Mrs. Gustav Flatten, Mrs. Ross, Clara Stocker and the Misses Scheffel, Carey and Hyland.

The thirty-fourth annual rendition of appropriate Passion music will occur at the Church of St. Mary the Virgin, New York, on March 28, at eight p.m. The music, selected from the works of Haydn, Rossini, Verdi, Nicode and Chopin, will be rendered by Walter S. Fleming, organist and musical director; Wenzel A. Babcock, conductor; Philip James, Jr., organist; Charlotte Talcott, soprano; Karlina Schmitt, contralto; Charles A. Rice, tenor; Franz L. Huebner, bass, and a chorus and orchestra.

The third organ recital of the third series by Julius E. Neumann was given with the assistance of La Rue R. Boals, bass, on Monday evening, March 8, in Stamford, Conn. The program included the Second Symphony of Widor, the Kinder Berceuse, Tour's Gavotte, some of the Grieg lyric pieces, Tour's Allegretto and MacMasters's Grand Choeur, for organ, and Handel's "Honor and Arms," Howell's "By the Waters of Babylon," and "The Lord Is My Light," by Allitsen, for bass.

The Lenten organ recitals at the Church of the Ascension were continued by William C. Carl on March 25, assisted by André Sarto, baritone. Richard Henry Warren will follow Mr. Carl with a recital on April 1. The program of the last recital was: Toccata and Fugue in D Minor, Bach; Meditation, Chaminade; Canzona in

A minor, Guilman; Allegro Maestoso, from first sonata, Bergquist; Legende, Purcell; Toccata in E minor, Callaerts; Cantilene, Rogers; Fantasia in C minor, Hoyte; Pastorale in F, Lemmens; Fanfare in D major, Bridge.

The German United singers of Baltimore are preparing the prize choruses which they will sing at the Saengerfest in New York, June 19 to 24. The United Singers number about 550 members, and represent sixteen German singing societies. Rehearsals began under the able direction of Theodore Hemberger, three months ago. The Germania Maennerchor, with a chorus of 125, under his direction, will sing in the first class for prizes. The Arion Singing Society, David S. Melamet, director, with a chorus of 135, will sing for the Kaiser prize, which is at present held by Concordia Maennerchor, of Wilkes-Barre, Pa.

The Nowland-Hunter Trio, of Los Angeles, Cal., Eugene Nowland, violin; Fordyce Hunter, piano, and Frederick S. Guttersen, 'cello, brought their season to a successful close on March 8 at Symphony Hall, before an audience which filled the hall. The program consisted of the D Minor Trio of Arensky; G Major Sonata of Grieg (violin and piano), and the F Major Trio of Gade. The Nowland-Hunter Trio is to be congratulated upon its programs, which draw impartially from early and modern works, and which include the best works of American composers.

The piano pupils of J. Homer Grunn, of the Arizona School of Music, Phoenix, Arizona, appeared recently in recital. Blanche Rolfe, Nina McElhaney, Mollie Davenport, Pearl Stauffer, Mrs. Frank Stuchal, Margaret Howard, Lou Marlar, Gladys Sharpe, Lois Mullen, Ruth Jessop and Francis Lount participated. Mrs. Shirley Christy is the founder and director of the school, and the faculty includes J. Homer Grunn, Gertrude C. Trump, Grace A. Andrews, Maud P. Cate, Myrtle W. Stuchal, pianists; Thomas F. Hughes and Inez F. Hughes, voice; Frank S. Stuchal, violin; Fred H. Alden, band instruments; Marian Higgins, Spanish, and Mme. Courdate, French and German.

The fourth of the Charleston-Smith musicales occurred on Saturday last at the Auditorium in Washington, D. C., the program being presented by the Flonzaley String Quartet. The work of these artists, who made what was practically their first Washington appearance on this occasion, was a pleasant surprise to the audience, and called forth hearty applause. Owing to the enthusiastic reception of the quartet the last number of the program had to be repeated. The compositions performed were the Mozart Quartet in D Major, the Glazounow Courante, the Adagio from Beethoven's Quartet in G Major, Op. 18, No. 2; the Scherzo from the Dvórák A flat Major Quartet and the Leclair Sonata.

New Songs by Henry J. Lautz

Henry J. Lautz has, through the Eberle Music Company, of Buffalo, published his Opus 3, a group of songs upon poems by Heine, the unfailing resource of composers in search of words. The title of the work is "Heine Songs." These songs show a substantial musical gift, sincere if not particularly modern in its tendencies. The melodies are straightforward and fresh and very singable, and appropriate in their expressiveness, and the harmony is managed in a thoroughly musicianly manner.

The songs will undoubtedly be sung, not only because of their musical qualities, but because of their thorough practicability, which enables many a song less daringly original than might be, to carry the day over songs highly imaginative, but impracticable. Mr. Lautz is upon a firm but quasi-archaic musical basis. Upon this foundation he will do his art no harm by rearing a few towers of modernity—not the modernity which revels in an orgy of lawless color, but that which stamps every composition of a composer with the color of his personality and excludes from it the color of other personalities. "The Heine Songs" are dedicated to Herr Hofkapellmeister, William de Haan, of Darmstadt, and the best of them is "Wenn ich in deine Augen seh," which is concise and effective in its harmonic progressions.

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WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Altamus, Ethel—Cincinnati, March 29; Chicago, April 11; Philadelphia, April 14.
Austin, Florence—New York, March 30.
Beddoe, Daniel—Milwaukee, April 27; Buffalo, May 6.
Benedict, Pearl—Poughkeepsie, N. Y., April 6; Boston, April 7; Boston, April 11; Warren, Pa., April 12; Detroit, April 13; Jersey City, N. J., April 16.
Bland, John—Brooklyn, March 27; Westfield, N. J., April 7; East Orange, N. J., April 8; Trenton, N. J., April 15.
Calsin, Alfred—(See Arthur Hartmann's dates.)
Carri, Ferdinand—(Pupils' Recital), Mendelssohn Hall, New York, April 24.
Cartwright, Earl—Boston, March 30; Brockton, Mass., April 2.
Croston, Frank—New York, April 9; Warren, Pa., April 12; Detroit, April 13.
Davies-Jones, Edith—(Harp Recital), Mendelssohn Hall, New York, April 30.
Dufault, Paul—Montreal, April 16.
Elman, Mischa—Brooklyn, N. Y., March 31; New York, April 3; San Francisco, April 20.
Elwes, Gervase—New York, April 8.
Evans, Edwin—Cleveland, O., April 22.
Eyre, Agnes Gardner—Paterson, N. J., April 8.
Fanning, Cecil—Akron, O., April 13.
Fletcher, Nina—Boston, April 1.
Fornia, Rita—New York, April 20.
Fryer, Nathan—Chicago, April 4.
Gebhard, Heinrich—Boston, March 28.
Goodson, Katharine—New York, April 5.
Grimm, Litta—Jamesburg, N. J., April 1; Toledo, O., May 4; Connersville, Ind., May 6 and 7.
Hall, Glenn—Cincinnati, March 29; St. Louis, March 30; Chicago, April 11; Philadelphia, April 14.
Hartmann, Arthur—New Orleans, March 27; Mobile, Ala., March 29; New York, April 5.
Hegner, Anton—Columbia University, New York, April 13 and 27.
Hinkle, Florence—St. Louis, March 27.
Hudson, Caroline—Orange, N. J., March 31; Poughkeepsie, N. Y., April 6; New York, April 9; Warren, Pa., April 12; Detroit, April 13; Rochester, April 14; Paterson, N. J., April 20; Portchester, N. Y., April 22; Newark, N. J., April 28.
James, Cecil—New York, March 28; Flushing, N. Y., March 26; Poughkeepsie, N. Y., April 6; New York, April 9; Warren, Pa., April 12; Detroit, Mich., April 13; Philadelphia, April 20; Westfield, N. J., April 23; Manchester, N. H., May 4 and 5; York, Pa., May 6; Nashua, N. H., May 13 and 14.
Kahler, Grace Clark—Omaha, March 27.

Kaufman, Maurice—Columbia University, New York, April 13 and 27.
Keyes, Margaret—Buffalo, May 6.
Kitchell, Charles—Newburyport, Mass., April 12; Salem, Mass., April 13; Taunton, Mass., April 14; Brockton, Mass., April 16; Lancaster, Pa., April 20; York, Pa., April 21; Harrisburg, Pa., April 23; Carlisle, Pa., April 24; Geneva, N. Y., April 26; Rochester, N. Y., April 27; Troy, N. Y., May 4.
Kunen, Charles—Mendelssohn Hall, New York, April 17.
Le Brunn, Susette—Columbia University, New York, April 20.
Lhévigne, Josef—Pullman, Wash., March 29; Spokane, Wash., March 30.
Martin, Frederic—Denver, Colo., April 15; Milwaukee, April 25; Madison, Wis., April 27; Chicago, April 29; four weeks' Southern tour, beginning May 17.
Merritt-Cochran, Alice—Buffalo, April 19 and 20.
Meyn, Heinrich—Chicago, April 4; New York, April 20.
Miller, Reed—Brooklyn, N. Y., March 27; beginning April 12, on tour with Damrosch for 6 weeks.
Miller, Christine—Chicago, April 5; Clarksburg, W. Va., April 12; Fairmont, W. Va., April 13; Cincinnati, April 16.
Mulford, Florence—New York, March 31; Newburyport, Mass., April 12; Salem, Mass., April 13; Taunton, Mass., April 14; Lynn, Mass., April 15; Brockton, Mass., April 16; Baltimore, April 19; Lancaster, Pa., April 20; York, Pa., April 21 and 22; Harrisburg, Pa., April 23; Carlisle, Pa., April 24; Geneva, N. Y., April 26; Rochester, N. Y., April 27; Ithaca, N. Y., April 29, May 1; Albany, N. Y., May 3 and 4; Torrington, Conn., May 5; Springfield, Mass., May 6 and 7.
Ormsby, Louise—Tour with Minneapolis Symphony Orchestra for six weeks, beginning April 15.
Osborn, Mrs. Raymond—Columbia University, New York, April 27.
Picco, Giuseppe—Canton, O., April 13.
Richard, Hans—Cincinnati, March 29; Danville, Ky., April 1; Cincinnati, April 21; New Concord, O., April 26; Tiffin, O., April 28.
Ricker, Katherine—Providence, R. I., March 29.
Rubner, Miss Dagmar—Columbia University, New York, April 20.
Rubner, Prof.—Columbia University, New York, April 6, 13, 20 and 27.
Schnitzer, Germaine—Boston, March 27; Syracuse, N. Y., April 13; Detroit, April 16; Louisville, Ky., May 7.
Strong, Edward—Four weeks' Southern tour, beginning May 17.
Spalding, Albert—New York, March 30.
Surette, Thomas Whitney—New York, April 1 and 8.
Swickard, Josephine—Detroit, April 22; Indianapolis, April 30; Bethlehem, Pa., May 20.
Tewsbury, Lucille—Cleveland, O., April 22; Milwaukee, April 27.
Verne, Adela—Chicago, March 27.
Walker, Julian—Testimonial—Carnegie Hall, New York, April 22.
Wells, John Barnes—East Orange, N. J., March 31; Elmhurst, L. I., April 4; Richmond, Va., April 9; Houston, Tex., April 17.
Werrenrath, Reinald—Poughkeepsie, N. Y., April 6; Brooklyn, N. Y., April 13 and 22; Albany, N. Y., May 4; Nashua, N. H., May 13 and 14.
West, Antoinette W.—Urbana, O., April 29.
Witherspoon, Herbert—Buffalo, May 6.
Wüllner, Dr. Ludwig—German Theatre, New York, March 27; Brooklyn, N. Y., April 5; Baltimore, April 6; Hartford, Conn., April 8; New York, April 10 and 11; Boston, April 13; New York, April 14; Cincinnati, April 16; San Francisco and Pacific Coast, April 26 to May 30.
Young, John—Cincinnati, March 29; New York, March 31; Poughkeepsie, N. Y., April 6; Chicago, April 11; Bloomfield, N. J., April 13; Philadelphia, April 14.

Orchestras, Quartets, Choruses, Etc.

American Music Society—New York, April 18.
Boston Symphony Orchestra—Boston, March 27; Cambridge, Mass., April 1; Boston, April 2, 3, 8, 10, 16 and 17; Worcester, Mass., April 20; Boston, April 23 and 24; Cambridge, April 29; Boston, April 30, May 1.
Buffalo Philharmonic—Buffalo, May 6, 7 and 8.
Canton Symphony Orchestra—Canton, O., April 13.
Catholic Oratorio Society—Carnegie Hall, New York, April 25.
Cincinnati Mozart Club—Cincinnati, O., April 22.
Caerwonky String Quartet—Boston, April 14.
Dannreuther String Quartet—New York, March 30.
Dresden Philharmonic Orchestra—New York, April 10; Syracuse, N. Y., April 12, 13 and 14; Toronto, April 15; Detroit, April 16 and 17; Cincinnati, April 18; Knoxville, Tenn., April 19; Spartanburg, S. C., April 20; Greenville, S. C., April 21; Columbia, S. C., April 22 and 23; Savannah, Ga., April 26 and 27; Jacksonville, Fla., April 28 and 29; Nashville, Tenn., May 1; Memphis, May 3.
French Quartet—Mendelssohn Hall, New York, April 15.
Handel and Haydn Society—Boston, April 8.
Hess-Schroeder Quartet—Boston, March 28.
Kneisel Quartet—Baltimore, April 2.
Mendelssohn Glee Club—New York, April 27.
Metropolitan Opera Company (Rappold, Bonci, Witherspoon, Miss Ranza)—Tour, beginning April 12.

Minneapolis Orchestra—Six weeks' tour, beginning April 15.
New Haven Symphony Orchestra—New Haven, March 30.
New York Concert Company—Warren, Pa., April 12; Detroit, April 13; Rochester, N. Y., April 15; Paterson, N. J., April 20; Portchester, N. Y., April 22.
New York Oratorio Society—New York, April 8.
Philharmonic Society—Carnegie Hall, New York, March 27 and 31, April 3 and 6.
Reynolds Trio, Helen—Boston, March 30.
Royal Vandes Artillery Regiment Band of Sweden—Carnegie Hall, New York, April 4.
Schubert Choir—York, Pa., April 20.
Symphony Society of New York—Brooklyn, March 27; New York, March 30; Brooklyn, April 3, 6 and 10; New York, April 4; Louisville, Ky., May 7.
Thomas Orchestra—Chicago, March 27.
Young People's Symphony—Carnegie Hall, New York, March 27.

PRESS CLUB CONCERT

Misses Swickard and Jennings and Mr. Fryer Present Delightful Program

The brilliant series of concerts given by the German Press Club during the season has just been brought to a finish by an artistically highly valuable recital given by three of the younger American artists, Josephine Swickard, soprano; May S. Jennings, a contralto hailing from Moberly, Mo., and for two or three years a pupil of Oscar Saenger, and the distinguished Leschetizky pupil, Nathan Fryer.

Miss Swickard, who made excellent and good use of her brilliant voice, conquered her audience with her first number, Haydn's "Canzonetta," and had to respond to the continued applause with Schubert's "Heideröslin." Her Brahms' and Delibes' songs were numbers rarely heard on the local concert platform, and were rendered admirably. She had to respond with another encore, choosing a song of Mrs. H. H. A. Beach, which also had to be repeated.

Miss Jennings possesses an alto of phenomenal range, and sings with taste and true feeling. Her artistic qualities were brought out best in "Luigi dal Caro bene," by Secchi, but Van der Stucken's "Jugendlust" and Chadwick's "Danza" were greatly applauded.

Mr. Fryer combines technical knowledge with an individuality of conception, a combination which is bound to pave the way for the artist. He is distinguished from most all other virtuosos by his dignified repose and by his disdain of mannerisms and signs of affectation. He played Debussy's interesting ballad, as well as lighter works of Heller, Mendelssohn, Brahms and Schubert, and received an ovation.

Price Small for the Amount of Information

NEW YORK, March 17, 1909.

To the Editor of MUSICAL AMERICA:

I enclose my \$2. It is very little for the amount of information and good reading I get.

Yours as ever,

G. RUPPERT SEIKEL, M. D.

The orchestra of the Bethany Presbyterian Church, fifty pieces, under the direction of J. W. F. Leman, gave their second concert on March 11, in Philadelphia. George Conquest Anthony, baritone; Ada Sohn, pianist, and Dorothy Bible, violinist, were the soloists.

Ernst von Lengyel, the Hungarian *Wunderkind* who made a sensation among pianists in England last Fall, is again playing in London.

Fritz Kreisler played an Introduction and Scherzo-Caprice of his own composition at his London recital a few days ago.

LOIE FULLER COMING TO LIGHT BOSTON OPERA HOUSE

Dancer Sails with Henry Russell to Take Charge of Unique Illumination Plans

Loie Fuller, the originator of the serpentine dance, who left Paris, bound for New York, on Sunday, with Henry Russell, has been engaged for the Boston Opera House in a unique capacity.

"My part in the new enterprise," said Miss Fuller prior to sailing, "will be twofold. In the first place, I shall on alternate nights at the new opera house put on special ballets of my own with my school, which consists of girls from six to twenty years of age.

"The second part of my contract with Mr. Russell provides for the installation and operation of the lights of the new opera house. I am happy to have an opportunity to introduce there some ideas to which I have devoted many years of work, ideas which can be put into practice only at a new opera house, such as the Boston opera, which is not yet completed.

"In the Boston Opera House I shall be able to put direct rays instead of diagonal rays upon the scenic figures, and thus obtain effects never realized before. Another feature will be a double stage. The top stage will be glass, to enable the light to be shot up from beneath. The lamps will be protected from the public gaze by black velvet curtains."

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